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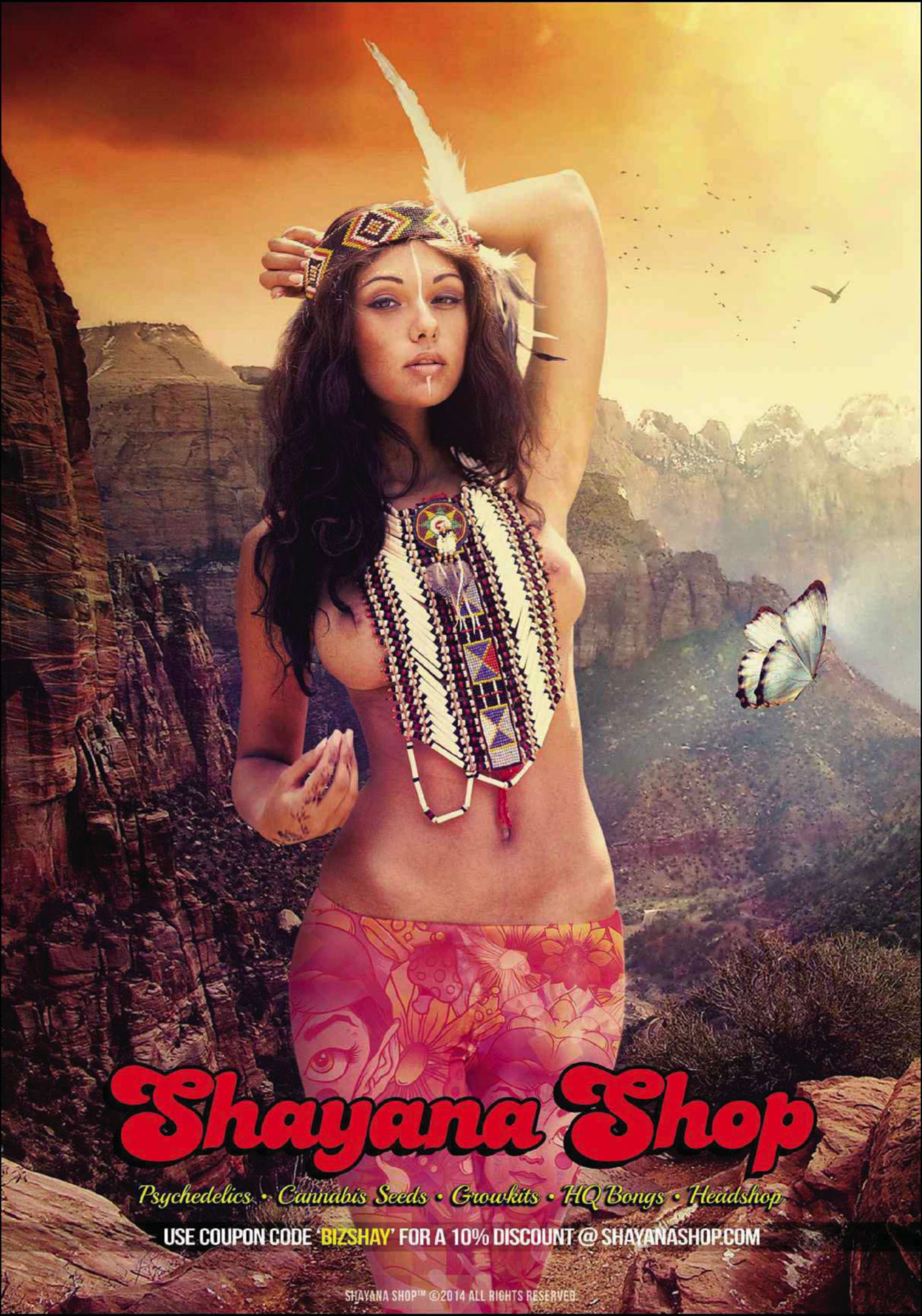

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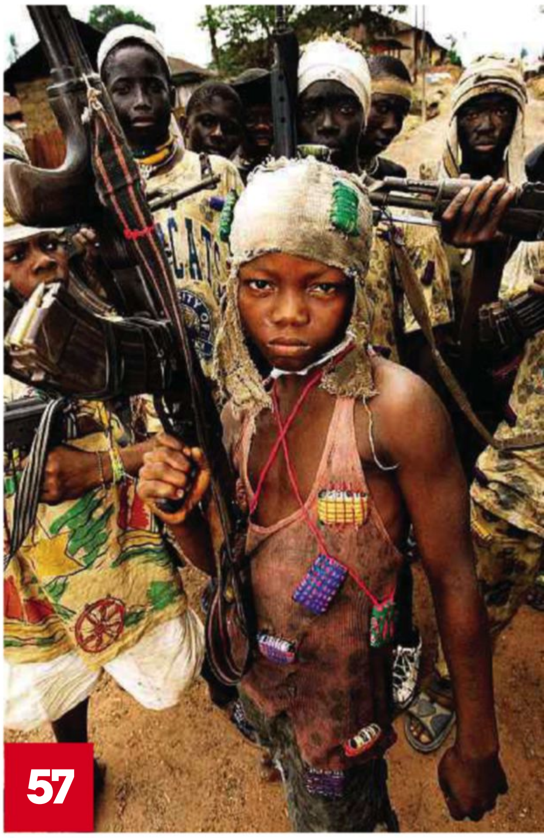
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CONTACT BLACKTHORN COMMUNICATIONS
POST *BIZARRE*, BLACKTHORN COMMUNICATIONS,
PO BOX 59844, LONDON SW14 9BH
TELEPHONE 020 8251 0079
EMAIL BIZARRE@BLACKTHORNCOMMUNICATIONS.COM

***Bizarre 219* Editorial Team** David McComb, Dave Kelsall, Amanda Coban, Stephen Daultrey
Film & DVD Editor Billy Chainsaw (billychainsaw@blackthorncommunications.com)
Pictures Rowan Murray; Peter W Czernich; Ester Segarra; Alistair Campbell Photography; Zvonimir Ferina; Oran Tarjan Photography; Wise Owl Imagery – Ian Hewitt; Maja Stina; Teaboy Productions; Candylust; Marilee Caruso Photography; Greg Easton Photography; Myboudoir.co.uk; Mark Fitzgibbon; Martin Fryatt; Jack Russell; Mirrorpix, courtesy of Haynes Manuals; Karl Doyle; Fabpress.com; Wellcome Library, London; Jeremy Deputat; Tommy O; Claire Seville; Soulstealer.co.uk; Froggyland.net; John Chilton; Erik; Greg Gorman; GMK; Garrard Martin; Chris Bell

SUITS

Advertising Director **Steve Nicolaou** +44 (0)20 7907 6633 (Steve_nicolaou@dennis.co.uk)
Advertising Manager **Ciaran Scarry** +44 (0)20 7907 6683 (Ciaran_scarry@dennis.co.uk)
Sales Executive **Isabella Cox** +44 (0)20 7907 6717 (Isabella_cox@dennis.co.uk)
Production Assistant **Emma Corbett** +44 (0)20 7907 6042
Syndication Senior Manager **Anj Dosaj-Halai** +44 (0)20 7907 6132
Licensing Manager **Carlotta Serantoni** +44 (0)20 7907 6550
Licensing & Syndication Assistant **Nicole Adams** +44 (0)20 7907 6134

DENNIS PUBLISHING CONSUMER DIVISION

Group Publisher **Paul Rayner** (Paul_rayner@dennis.co.uk)

DENNIS PUBLISHING LIMITED

Chief Operating Officer **Brett Reynolds**
Executive Director **Kerin O'Connor**
Company Founder **Felix Dennis**
Chief Executive **James Tye**
Group Finance Director **Ian Leggett**

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STICK 'EM UP!

YOUR FOUR PULL-OUT POSTERS BEGIN ON P47, INCLUDING...
JESSICALOU! FETISH GIRL! STUFFED FROGS! REAL-LIFE ANIME!

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THE GRINDER

Your monthly mash-up of NEWS, VIEWS, OOZE and OOHS!

SUN, SEA, SA AND SPANKI

Fetish revellers flock to the Dominican Republic for a holiday of domination, with attractions including human pony rides. Time to clock up those air miles…

PICTURE: GREG GORMAN

WORDS **STEPHEN DAULTREY** PICTURES **TOMMY O**

ARE YOU LOOKING FOR SOMETHING a little different from your holidays? Are you searching for a destination where you can indulge your wildest fantasies, serve the world's sexiest mistresses, and get bound, beaten and ball-gagged in sweltering heat? Then Domme Trips – AKA Dominican Domination – could be the perfect vacation for you.

Now in its fifth year, Domme Trips is a week-long, adult-only sojourn for submissives and mistresses / masters alike that takes place on the Caribbean island of Hispaniola. The next trip is set for 20-27 October – and for anyone who's game enough to sign up, there'll be plenty of pervy spank-foolery on offer.

Domme Trips are the brainchild of internationally-renowned dominatrix, Mistress Absolute, and fetish lifestyler Domina Bellicose.

> **"It's a little oasis for fetish fun in the sun!"**
> Mistress Absolute

The pair's filthy holidays now attract deviants from across the globe, including a range of stars from the fetish world such as the American adult performer and director, Jewell Marceau.

Mistress Absolute describes the Hispaniola resort – a former nudist colony – as a "little oasis for fetish fun in the sun", where visitors can enjoy sandy beaches, hot tubs, a tiki bar… and dungeon equipment. But, as Mistress Absolute is keen to point out, the holidays are suitable for anyone with a kinky mind, whether they're a curious newcomer, a rubber-loving couple, or even an experienced, hardcore fetishist.

"The holidays attract a mix of pros, lifestylers and the curious, with men and women of all ages," says Mistress Absolute. "Last year one couple renewed their marriage vows in latex outfits, which was wonderful." →

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PICTURE: ERIK

ND... NG!

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NEW BLOOD

If you're new to the fetish world and are worried about fitting in, Domme Trips also offers a two-day crash course to educate newbies in the protocols, rules and regulations before letting them loose on other holidaymakers.

"This training course is a lot of fun, tongue-in-cheek, and designed to help everyone have an amazing experience," explains Mistress Absolute. "If you're trying to enjoy a cocktail in the sun, the last thing you want is a submissive to approach and say, 'Here's a strap-on, I want to be fucked in the arse.' So we're working hard to make sure everyone is relaxed and has an incredible time."

In terms of entertainment, most kinks are catered for by Domme Trips, with optional fetish games including riding human ponies around a course and cross-dress pole dancing. You can even play a game of kinky karaoke, where the words to popular pop songs are given a deviant makeover.

"One of my favourite games is 'target practice', where slaves are strapped to palm trees and we hit them with water balloons hurled via a slingshot," says Mistress Absolute. "We also offer a slave rendition of anal ring toss, which is always fun, and this year there'll also be a week-long competition where slaves can win a holiday in 2015 for either themselves or their mistress."

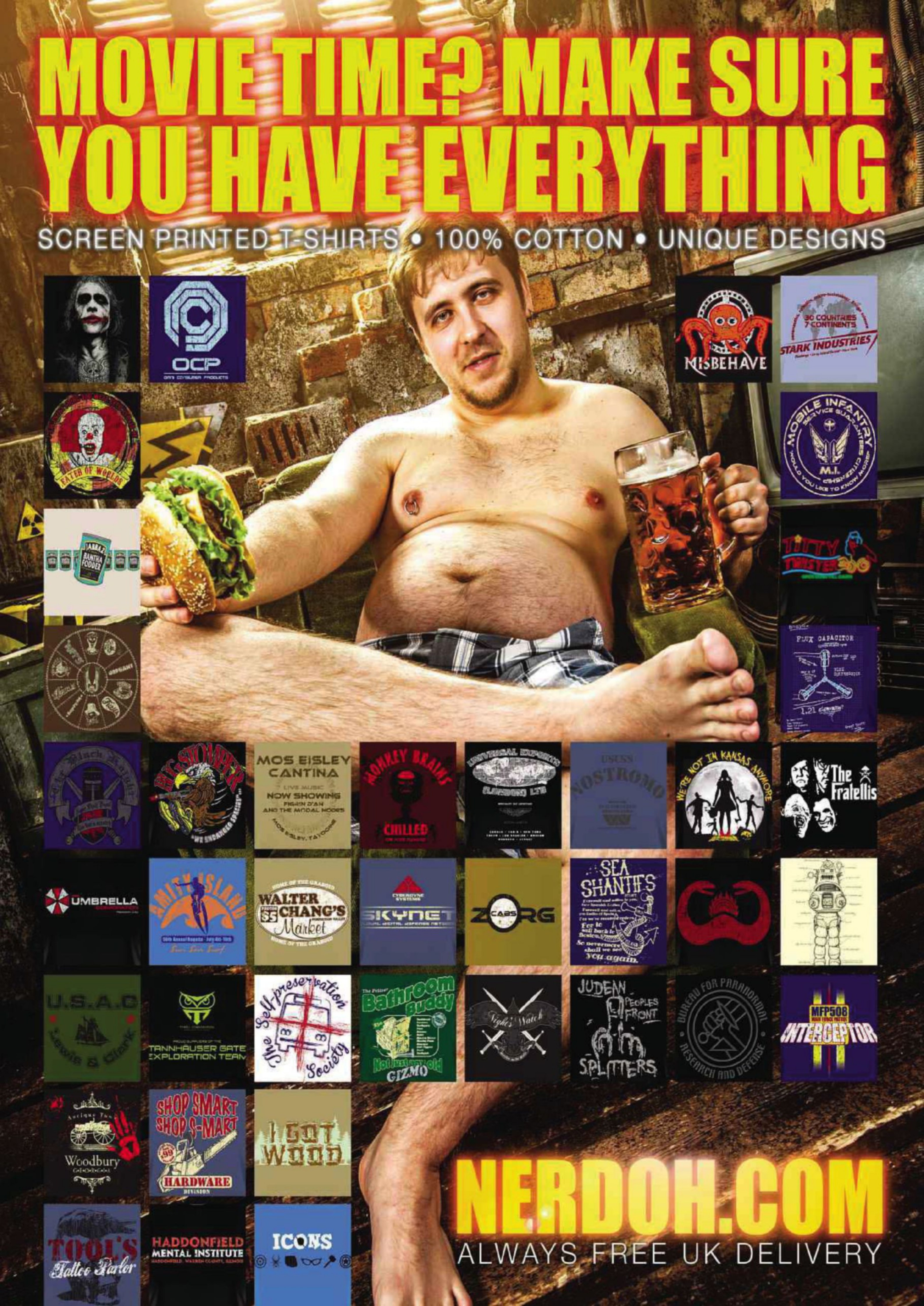
Domme Trips cost $3,000 USD (£1,750) for a couple – and as this price is all-inclusive, everything except your flight is included.

"For a holiday in a beautiful Caribbean resort with plenty of kinky events on offer every night, that's pretty good value," says Mistress Absolute.

But what about the luscious location for this sun-kissed kinkery? Did the organisers decide to stage their filthy fetish holidays in the Dominican Republic because of the nation's curious name ('Dom'-inican Republic… *geddit?*). "No, that's not true," laughs Mistress Absolute. "Believe it or not, that's just a weird coincidence!"

For more information on Domme Trips, including a list of confirmed mistresses attending this year, visit DommeTrips.com. Mistress Absolute says there are currently direct flights to the resort from Manchester airport, priced around £600 for a return ticket

PICTURES: ERIK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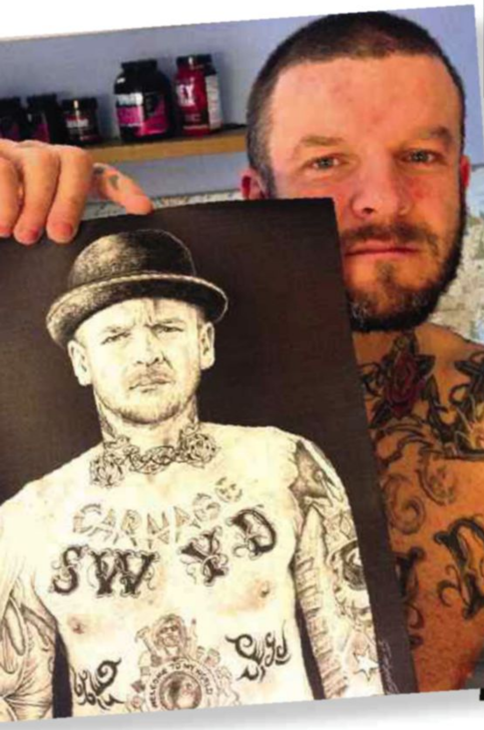
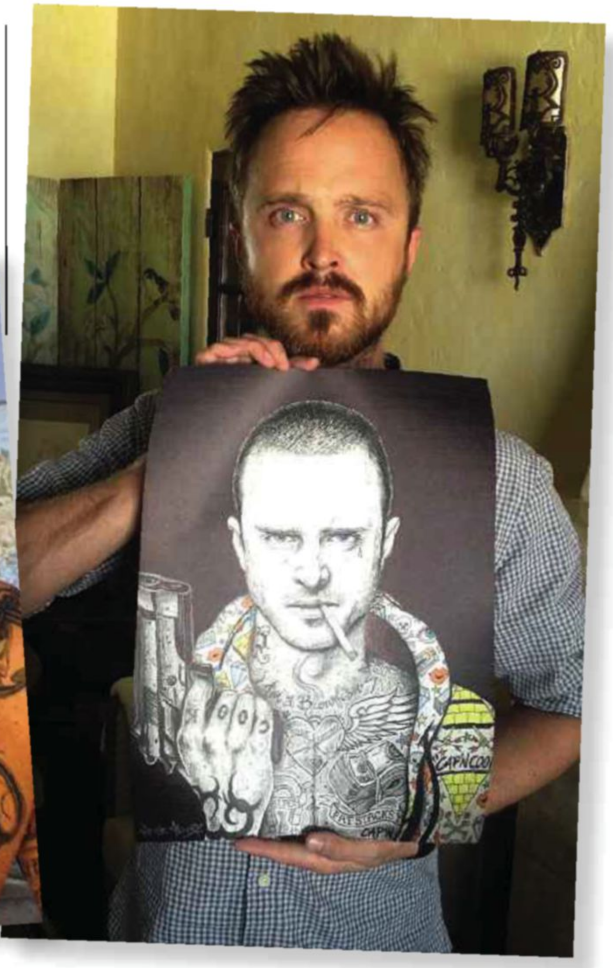
INKED ICONS

Big names get covered in body art, courtesy of the talented hand of Irish artist, Wayne Maguire

INKED IKONS, AN EXCITING NEW ART project from *Bizarre* fan Wayne Maguire, is transforming iconic portraits of famous faces into heavily modified masterpieces.

Armed with only a graphite pencil and ink, Maguire spends up to 20 hours carefully creating detailed portraits of his favourite actors and characters from the big screen, then covering them in elaborate body art.





"I'd describe this series as popular icons with a twist," Maguire tells *Bizarre*. "I have a keen interest in people and body art, so I've taken portraits of famous people and added tattoo designs that are relevant to the subjects."

Wayne's art has already received a lot of attention online. Actor Aaron Paul, who plays Jesse Pinkman in the hit series *Breaking Bad*, Tweeted a photograph of himself holding Wayne's work (left), which received over 3,500 retweets. In the tweet, Paul also expressed his gratitude to Maguire, saying: "Thank you so much, my friend. You are one talented guy. #Bitch."

"That was a huge moment for me," says Maguire. "I'm a big fan of *Breaking Bad* and Aaron Paul's acting, so I was completely blown away."

Recently, Maguire was commissioned by Welsh prankster Matthew Pritchard – one quarter of the *Dirty Sanchez* crew – to draw his portrait (far left). This piece is currently on display in Pritchard's new tattoo studio and barber shop, SWYD (Sleep When You're Dead) in Cardiff.

Currently, Maguire is producing prints, canvases and T-shirt designs in collaboration with a variety of clothing companies, but he still takes private commissions.

"In the future, I hope I can use the *Inked Ikons* project to create my own merchandise brand," he says. "I'd also like to see myself working in another creative setting as a tattoo artist."

Amanda Coban

Explore Wayne Maguire's artwork on Facebook.com/inkedikons and follow him @waynemaguire777 on Twitter for updates

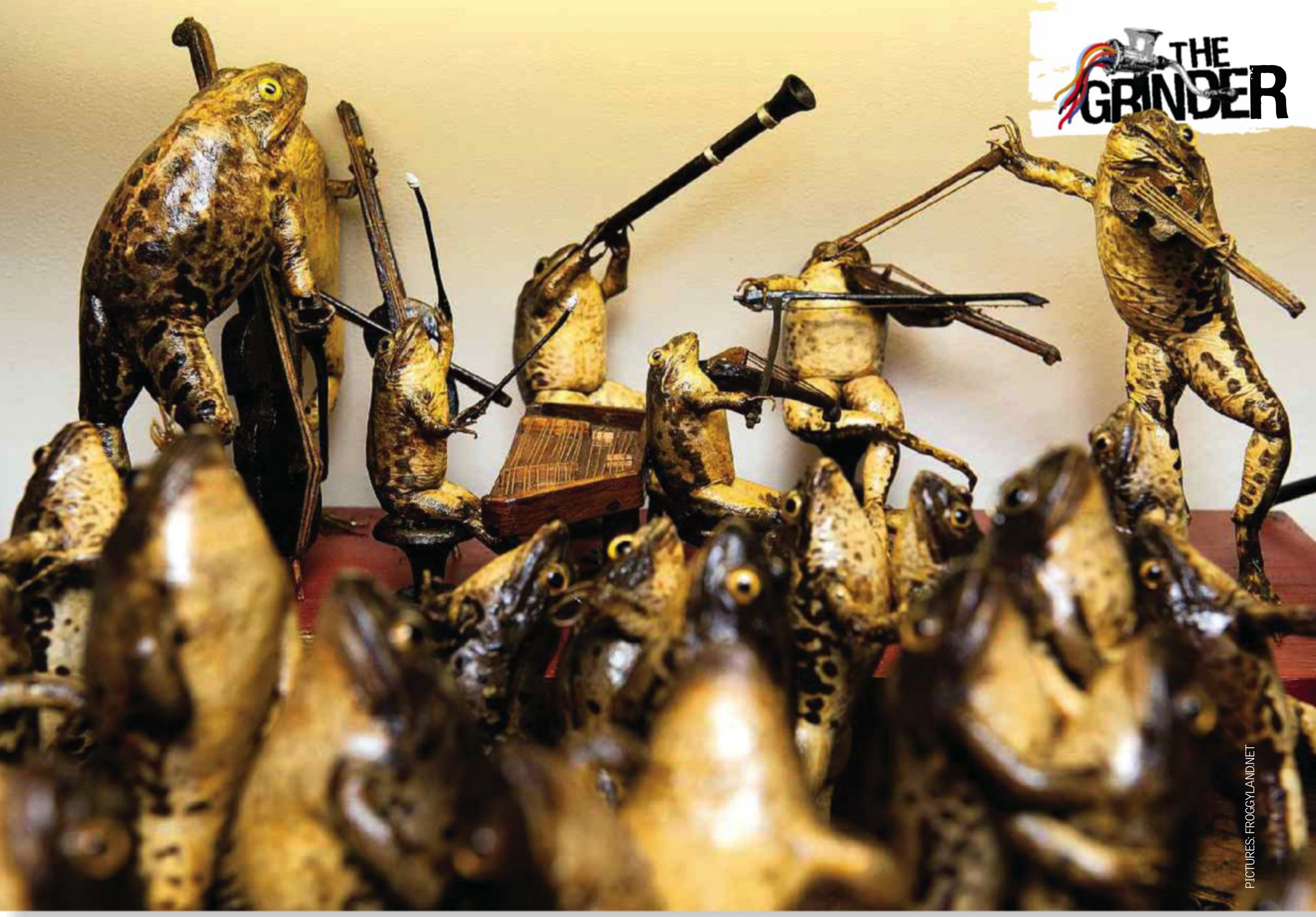
GOTIK PORTRAITS

Bizarre man captures some amazing moments at the iconic German Goth festival, WGT

PICTURES: SOULSTEALER.CO.UK

NOW IN ITS 23RD YEAR, THE Wave-Gotik-Treffen festival in Leipzig, Germany, is regarded as the world's largest Gothic shindig. This year's debauched party – which took place on 6-9 June – saw some 30,000 Goths, metalheads, punks and pagans enjoying 250 bands across 24 venues, along with a selection of alternative operas, ballet performances, and an exhibition dedicated to the Swiss surrealist, HR Giger.

Renowned alt.photographer, Martin SoulStealer, was there to photograph the festival's best-dressed deviants, who refused to ditch their PVC, rubber and leather finery despite the sweltering 35°C heat (although those who were practically naked in fetish gear didn't have any complaints!). Head to Bizarremag.com to see a full gallery of SoulStealer's incredible pics, and for more on the festival visit Wave-gotik-treffen.de/english.



PICTURES: FROGGYLAND.NET

FUN, RIBBIT, FUN!

Bizarre discovers a strange collection of stuffed frogs while travelling through Split in Croatia…

IN *BIZARRE 208* WE INTRODUCED YOU to Walter Potter, the Victorian taxidermist whose weird, anthropomorphic dioramas made him a legendary name on the British animal-stuffing scene. However, oddball taxidermy isn't confined to Blighty's green and pleasant shores, and the strange stuffed frogs of Hungarian-born Ferenc Mere – currently on display in Split, Croatia – give Potter a run for his money.

"Ferenc Mere lived from 1878-1947 in Sombor, a little town in northern Serbia," says Sime Mravak, cheerful curator of the 'Froggyland' exhibition. "Mere was the son of a brick manufacturer, and as a child he discovered thousands of frogs living behind his father's factory. His fascination for amphibians carried through to his adult life, and in 1910 Mere began work on his collection of 1,000 stuffed frogs in various human poses."

Like Potter, Mere was self-taught, and his finely-detailed, funny and macabre dioramas include a basketball match, a circus, and a bizarre courtroom scene complete with a bored-looking jury and, er... midgets.

However, despite the alluring (if slightly unsettling) quality of his work, Mere's talents went almost entirely unnoticed.

"Mere lived in a tiny community and he also lived at the wrong time," says Sime, ruefully. "His collection was created during the World Wars, and so not many people saw it."

Originally conceived as a travelling exhibition, Mere's stuffed frogs were purchased for an "unknown price" in 1963 by a Croatian family, the Medvešeks. The current owner of the collection – businessman Ivan Medvešek – exhibits the frogs once every seven years, usually in Croatia or neighbouring countries. However, exhibition curator Sime says he'd love to bring the show to London.

"Our greatest wish is to exhibit Mere's collection in the UK, the world's taxidermy capital," he says. "We get British visitors at the exhibition almost every day, and they tell us the collection would be warmly received in London."

But it isn't only the Brits who've been seduced by the delights of Mere's collection. "Generally speaking, foreign visitors appreciate the exhibition more than domestic audiences because they have a greater appreciation for odd things," says Sime. "My favourite comment in the visitor's book is a mini-essay by a group of tourists who saw the exhibition while under the influence of LSD!" **Stephen Daultrey**

For more details, visit Froggyland.net

A RIGHT ROYAL HONOUR

Sylvia Lancaster, mother of murdered Sophie, is awarded an OBE for her tireless campaign work

S.O.P.H.I.E
THE SOPHIE LANCASTER FOUNDATION

PICTURE: JOHN CHILTON (PHOTOGRAPHY)
NATALIE SHAU (DIGITAL ART)

THE *BIZARRE* TEAM WOULD LIKE TO extend its congratulations to Sylvia Lancaster (right), who received an OBE in the 2014 Queen's Birthday honours list.

Since the brutal murder of Sylvia's daughter, Sophie, in 2007, *Bizarre* has been proud to support the Sophie Lancaster Foundation in its efforts to stamp out prejudice, hatred and intolerance.

Thanks to Sylvia's inspirational attitude and tireless campaign work involving politicians, members of the police force and schools all over the UK, Greater Manchester Police now officially recognises abuse against alternative subcultures as a hate crime.

Sylvia, who was commended in the honours list for her services to community cohesion, told *Bizarre*, "Being awarded the OBE was very special for me. It would not have been possible without the ongoing support from people such as the *Bizarre* team, *Bizarre* readers and all the different subcultures in the UK. In reality, the award isn't just for me, but for all our supporters."

To mark the seventh anniversary of Sophie's tragic death, 'Invincible Girl', the new single by Bad Pollyanna (above right), is now available to purchase via download and on limited edition vinyl in Sophie's favourite colour, purple.

"I truly believe that Sophie would have loved the single," Sylvia says. "And if she'd like it, that's good enough for me."

Well done Sylvia and the Sophie Lancaster Foundation team. Your hard work is a huge source of inspiration, and *Bizarre* wishes you all the best in your battle to ensure alternative subcultures are protected under British law.

Show your support by wearing a S.O.P.H.I.E. wristband, and buying into the new line of merchandise available from Backstreet-merch.com/stores/sophielancasterfoundation. All profits go directly to The Sophie Lancaster Memorial Fund. Visit Badpollyanna.com for more details about the single

RETRO REVIVAL

Step back in time with Planet Sputnik Homestyle – a kitsch collection of homewares for hepcats and vintage lovers

Sugar
Flour

HERE AT *BIZARRE*, WE LOVE TO surround ourselves with weird and beautiful things. And after spending a fortune on retro-futuristic goodies from Planet Sputnik Homestyle, visiting the *Bizarre* office feels like stepping into an episode of *The Jetsons*!

Planet Sputnik Homestyle's collection of homewares, which has been inspired by the 1950s atomic age, includes everything from tea towels and tea cosies to oven mitts and aprons.

"We're committed experts in tracking down and lovingly restoring cherished finds from the mid-century modern era," says Sarah Bradley, Planet Sputnik managing director. And as the London-based company's products have been used in projects involving Iron Maiden, Lana Del Rey and Johnny Depp, it's clear they have this niche market sewn up!

Amanda Coban

Hand-jive over to Planetsputnikhomestyle.com for the full range, or follow them for updates at Facebook.com/planetsputnikhomestyle

PICTURES: CLAIRE SEVILLE
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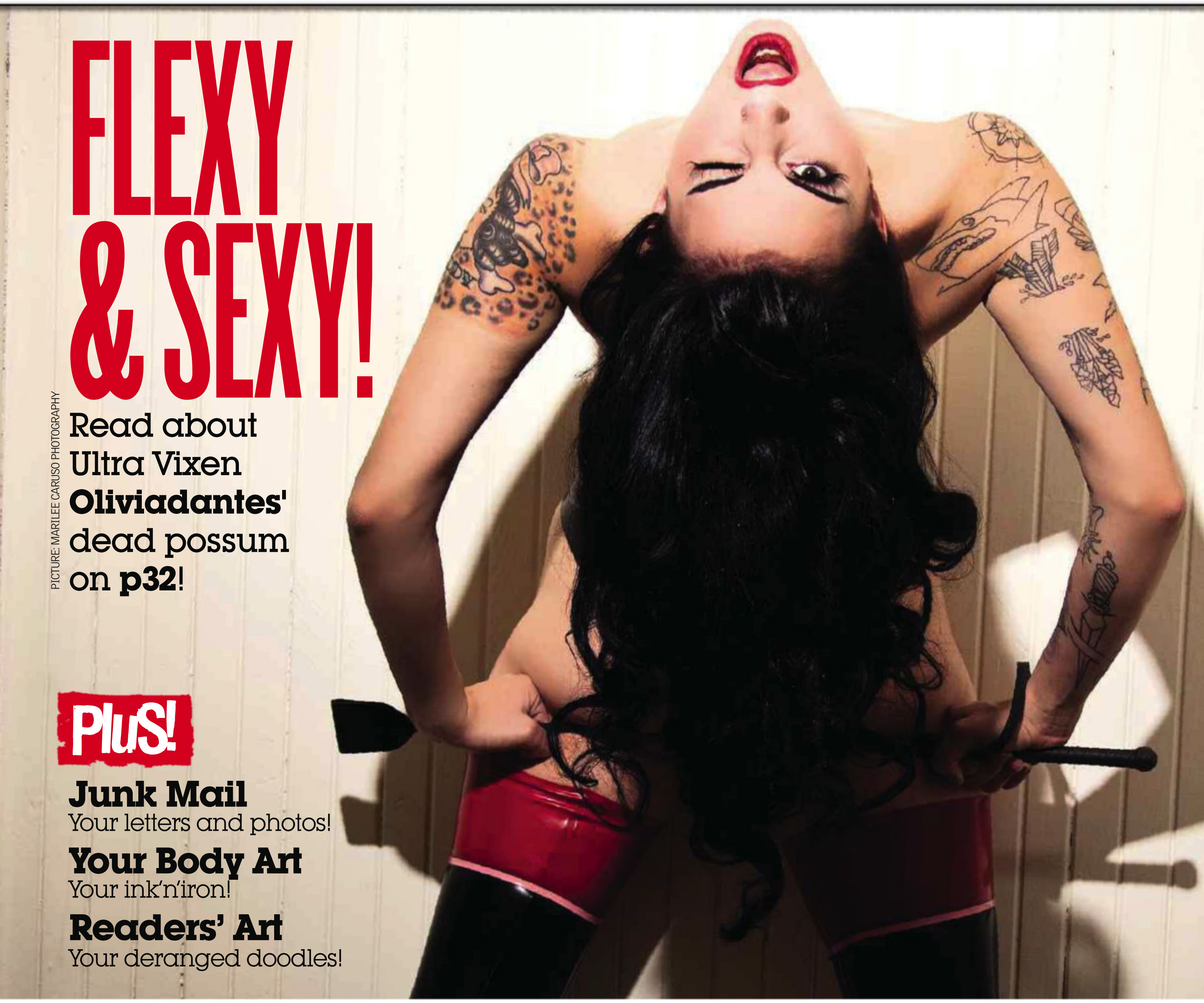

PICTURE: MARILEE CARUSO PHOTOGRAPHY

FLEXY & SEXY!

Read about Ultra Vixen **Oliviadantes'** dead possum on **p32**!

PLUS!

Junk Mail
Your letters and photos!

Your Body Art
Your ink'n'iron!

Readers' Art
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RANT AT US AND SEND US SHIT!

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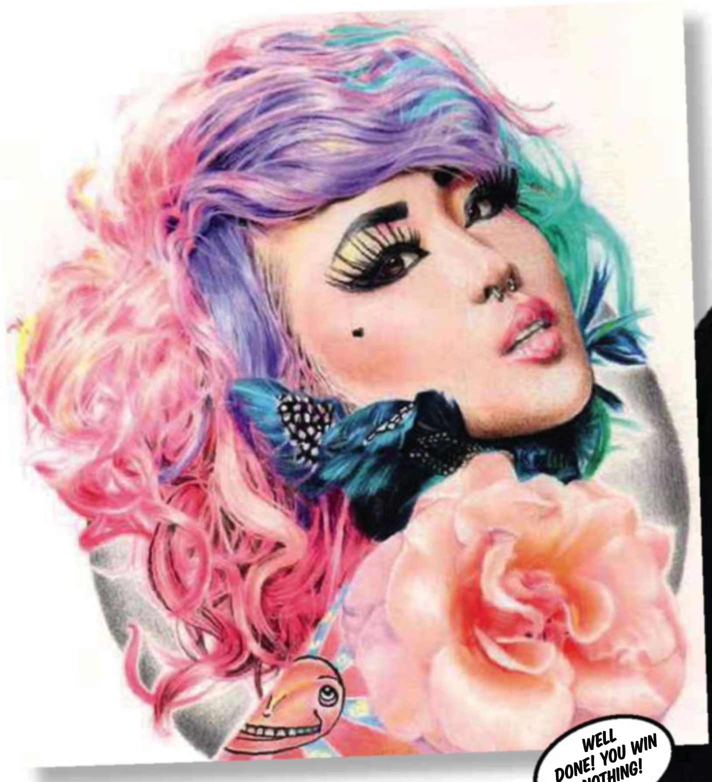
EDITED BY MANDATRON
Mandatron@blackthorncommunications.com



Dumpstar!

WELL DONE! YOU WIN NOTHING!

ALT.STAR ART

I've been reading *Bizarre* for a couple of years... and I love it! My favourite part of the magazine is the cover star feature. The photography is always beautiful, and the models are often heavily inked and have a unique, crazy style you wouldn't see in other publications. I find the cover shoots incredibly inspiring, and so I starting drawing portraits of my favourite *Bizarre* models.

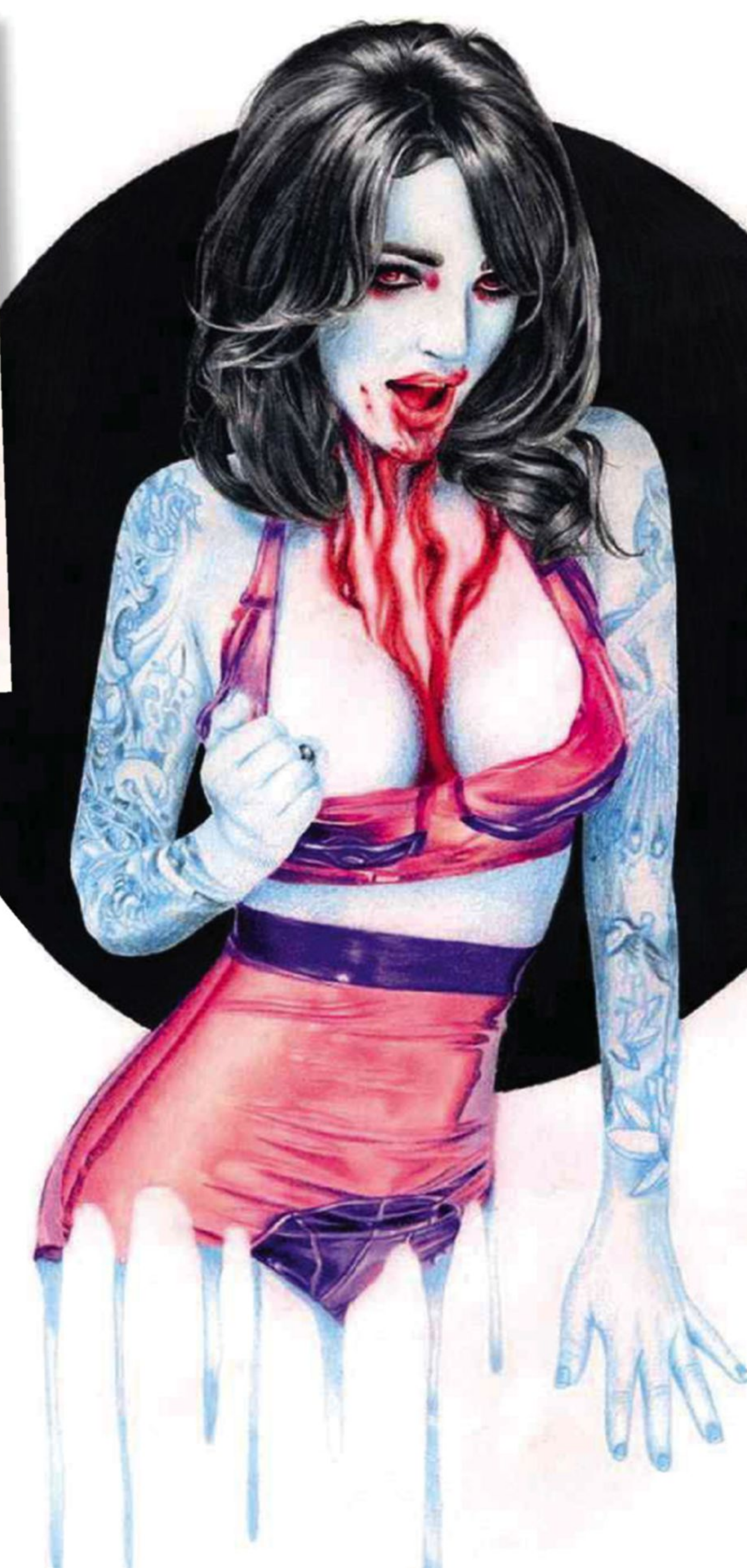
Here is my drawing of the gorgeous Vanessa Lake from *Bizarre 204,* who I turned into a sexy zombie (right). I also drew Amelia Nightmare (above), which was so much fun – when I saw her rainbow-coloured hair in *Bizarre 199*, I just *had* to draw her! I follow Amelia's profile on Instagram, and I tagged her in a photo of my drawing. She liked my portrait and left some nice comments, which was flattering! I've also had feedback from the awesome alt.model Katy Gold, and a 'Like' from Dita Von Teese. It's nice to get feedback, especially from the people I've drawn.

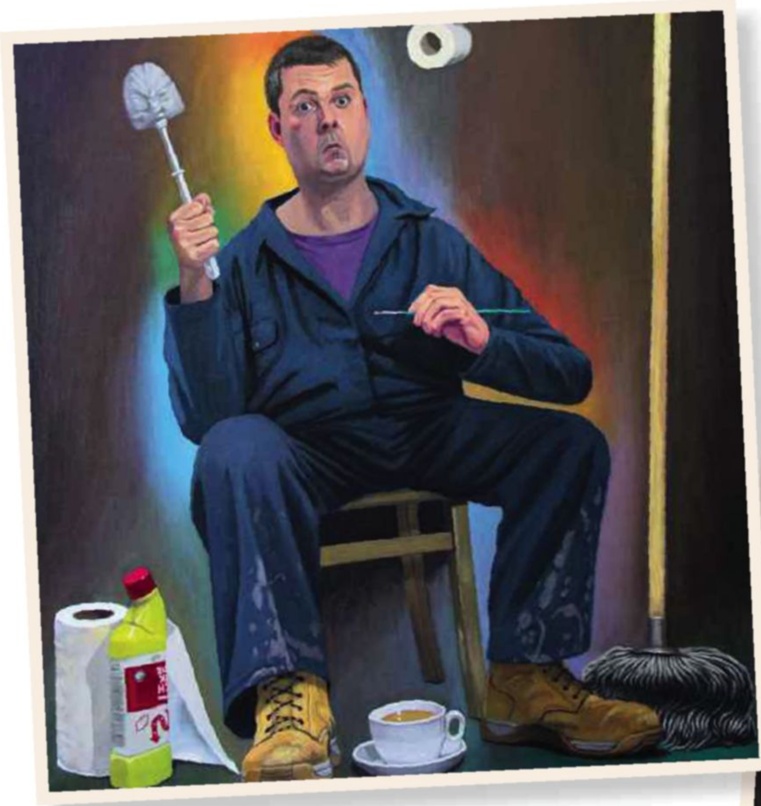
On average it takes me around two weeks to complete a portrait, and I like to use as many different coloured pencils as possible. I'm a perfectionist, so often my drawings seem to take forever, but it's important for me to get my portraits just right.

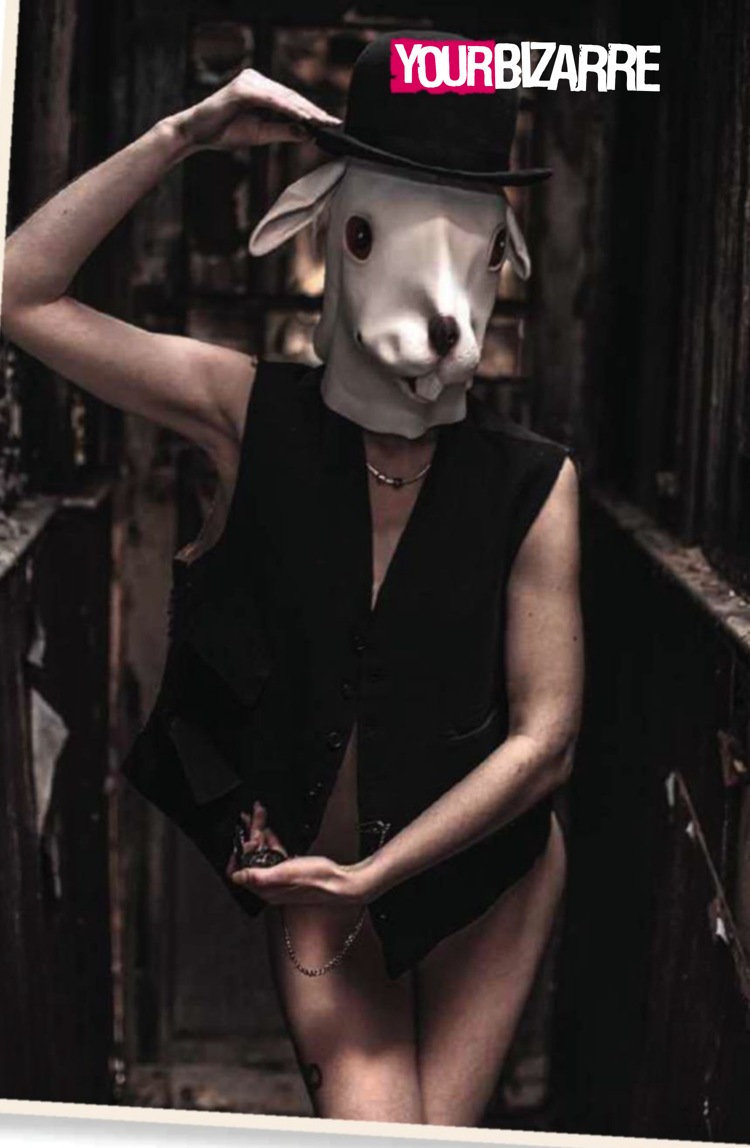
I'm currently drawing my biggest piece so far; an A3 portrait of Nina Terror, but with a *Planet Terror* twist. It was Nina's turquoise hair in *Bizarre 213* that captured my imagination.

I've only drawn women so far – there hasn't been a male alt.model who's caught my attention yet, but I'm up for giving it a go if anyone has any suggestions? See more of my work at Facebook.com/PortraitsByHayleySmith and follow me on Instagram @haylesmith.

Hayley Smith, via email







PICTURE: ALISTAIR CAMPBELL PHOTOGRAPHY
MODEL: KATIE GREEN

HONEY BUNNY

Here's a picture from one of my latest shoots (right). The concept was based on the White Rabbit from *Alice's Adventures In Wonderland*. The rabbit was always worried about running late – but if he had time to kill, what would he do? The model, Katie Green, and I decided he'd just hang out, feelin' relaxed and lookin' cool! You can see more of my work at AlistairCampbellPhotography.co.uk

Ali Campbell, via Twitter

DIRTY BUSINESS

I won the *Bizarre* Readers' Art competition in 2010 with a painting titled 'Springtime'. Over the last four years I've been focusing on portraits, still life and landscape paintings.

I live in Walton-on-Thames and work in The Riverhouse Arts Centre. My duties include some really cool stuff in the theatre and art gallery, but I also have to do a lot of cleaning. Cleaning the toilets is the worst! It's dirty work, but someone's got to do it.

I completed this painting last year (above, left). It's about my job, was created using oil on canvas, and is titled 'Self Portrait: The Painter's Proper Job'. If you'd like to see more of my work, my website is DaveGambleArt.co.uk and I have a Facebook Page called 'Dave Gamble Art'.

David Gamble, via email

CAT ATTACK

A few days ago I left my living room to grab a drink, but when I came back I found my cat, Sabbath, copping an eyeful of *Bizarre 216* cover star, Carrina Vargas (below). He attacked me when I tried to reclaim my mag! Keep up the kink'n'ink, guys.

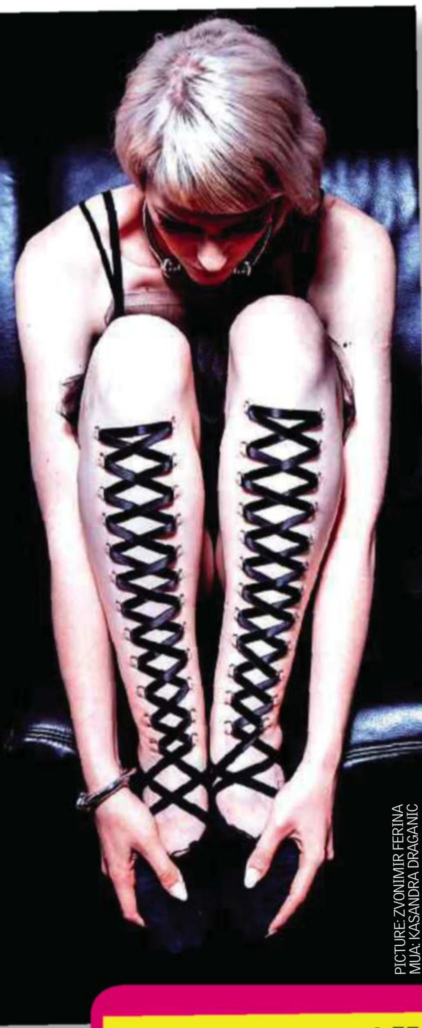
Ryan, via Facebook

Bizarre says: This is the fourth kinky kitty featured in our Junk Mail pages in as many months... Will we make it to five? →

A BID FOR BOOBS

I recently did some fundraising for Cancer Research UK by auctioning a rather unique item... my old breast implants, along with a signed photo (above)! Beforehand I'd taken part in a Race For Life event, but I was underwhelmed by the amount of money I raised through sponsorship, so I thought I'd try something a little out of the ordinary. It was an interesting way to try and raise more money for a great cause!

Ultra Vixen Nancy Roxx, via email


PICTURE: ZVONIMIR FERINA
MUA: KASANDRA DRAGANIC

PIERCED PINS

Here at Octopus Piercing Studio in Zagreb, Croatia, we recently did a corset piercing on Nikolina (left). We love corset piercings because they allow us to be more creative than normal.

The idea behind this project was a professional ballet dancer and, more specifically, a theme of dance merged with the body. It includes 40 piercings, with 20 on each leg. It took about 45 minutes to mark the piercing placements because the legs are naturally curved, then another hour for the piercings.

These are amongst the trickiest piercings we've ever done, but we took our time and we're really satisfied with the results. We have some more projects in mind, but we'll reveal them at a later date...

Ayreen and Ivana, via email

CAGE FIGHTING

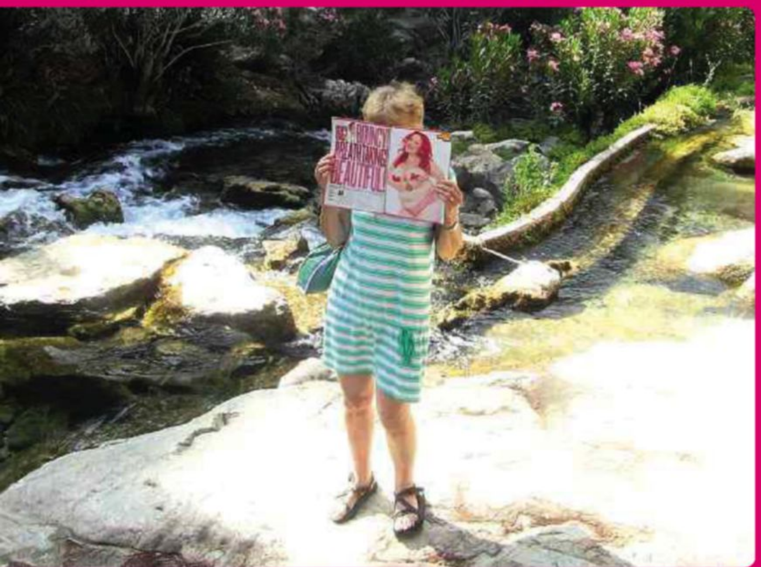
In your news story in *Bizarre 217* titled 'Perverts In Public', which was about two English rubber-lovers, I was intrigued by the photo of LatexModelBoy on a gym horse. I spotted a cheeky little BON4 chastity device in the pic – nice one! *Bizarre* needs more articles about men in corsets and chastity! Maybe it could focus on Birmingham's fetish scene?

Dan, via email

WHERE DO YOU READ YOURS?

Most of you enjoy perusing *Bizarre* on the crapper, just like King Karim Jamal (right), but we want to see you reading the world's greatest rag on the highest peaks, in the lowest valleys... and in the weirdest places!

THAT FILTHY APPLE DIDN'T FALL FAR FROM THE TREE, THEN?


Who's that shifty looking character lurking by the Algar Waterfalls at Callosa d'en Sarrià in Spain? Why, that's Mandatron's mum, and she's taking a gander at the beautiful April Flores in *Bizarre 191*. That's some quality holiday reading, Mrs Tron!

PICTURE: ORAN TARJAN PHOTOGRAPHY

FERAL FEMMES

My 'Witchcult' photos were featured in *Bizarre 214*, and I recently completed a new set of horror pics that I wanted to share with you (above). I worked with Dani Thompson and Jessica Ann Bonner, who have both appeared in horror movies. The concept was feral women who live in the woods and survive by using an axe to hunt for food.

Oran Tarjan, via email

COVER LOVER

Are *Bizarre* covers available as posters? Some of them true works of art, and I'd love to have them hanging on my wall.

Yoram, via Facebook

***Bizarre* says:** **We're glad to hear you're enjoying them, Yoram! Now that the mag is stapled, it means we can supply four pull-out posters each month for you lot to get pleasure from, including a sizzling pic of our cover model.**

PHWOAR FACTOR

I wanted to let you know that I thought *Bizarre 217* was fab! I particularly liked the *Re-Animator* 30-year anniversary feature – it's one of my favourite movies.

In a future issue, how about printing an interview on the inimitable Barbara Crampton, who played Megan Halsey in the movie? Phwoar! She also looked great in leather in *From Beyond* – another fantastic film!

Steven Baxter, via email

Bizarre says: **What other classic horror films would you like to see featured in *Bizarre*? Drop us a line and we'll see what we can do.**

ZOMBIE ROCKERS

Recently, almost 200 zombies shuffled to Widnes, Cheshire, to film the music video for Faster Than Bull's new single, 'When Death Comes to Town'.

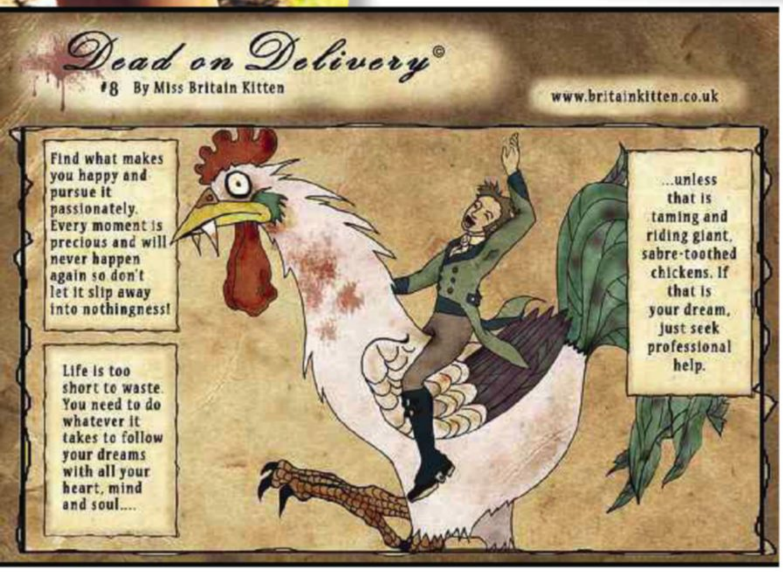
The song is inspired my horror comedy novel, *Death In A Northern Town*, which was featured in the Junk Mail section of *Bizarre 207*.

Along with Graham Kirk Video and Ian Hewitt of Wise Owl Imagery, the undead were brought to life for the goresome video where walkers – hypnotised by the music – stop munching on the living and stagger towards the Bulls. The final result is a massive zombie rock concert!

The song and the book's sequel, *Death In A Northern Town 2: No Rest For The Living*, were released in July.

Peter McKeirnon, via email

PICTURE: WISE OWL IMAGERY - IAN HEWITT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...unless that is taming and riding giant, sabre-toothed chickens. If that is your dream, just seek professional help.

PHOTO ASSAULT

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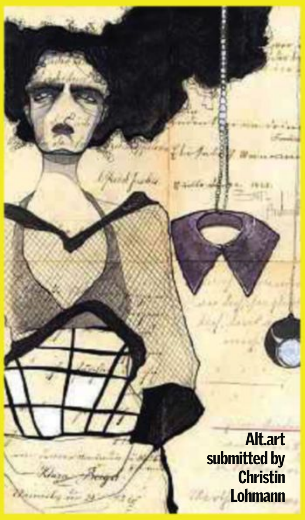
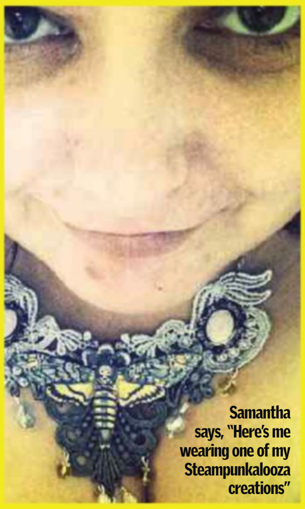
Bizarre cover star, Maja Stina lookin' smoking hot!

PICTURE / MODEL / MUA: MAJA STINA

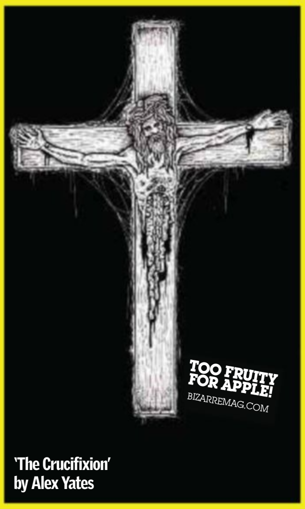


Alt.art submitted by Christin Lohmann

Tiff Aquino gets crafty and photo-edits her ear!



Samantha says, "Here's me wearing one of my Steampunkalooza creations"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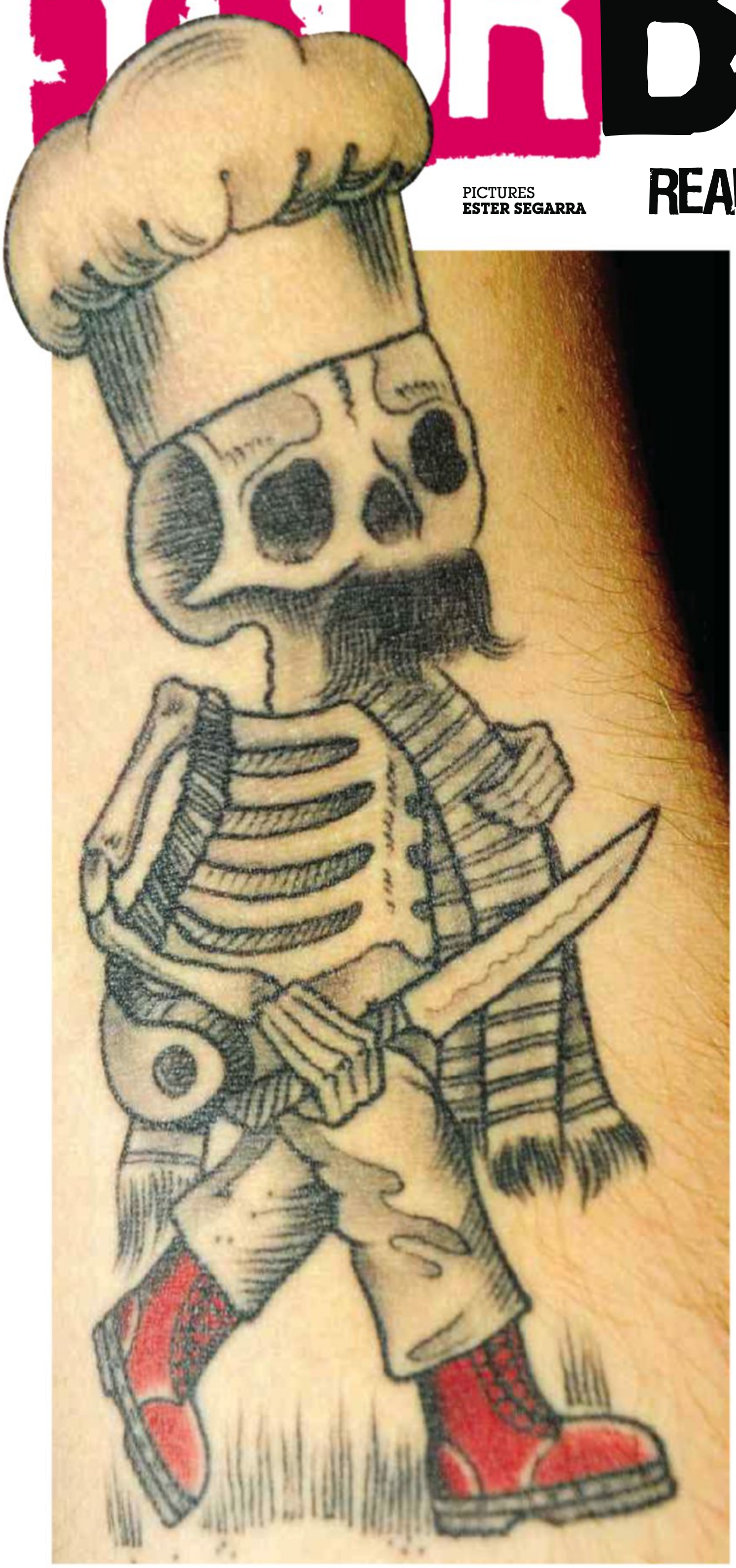
'The Crucifixion' by Alex Yates

YOUR Body Art

READER TATTS AND BODY MODS

PICTURES
ESTER SEGARRA



UDO KNORLEIN
GERMANY

ARTIST Unknown artist at Three Kings, New York.

WHAT IS IT? A skeleton chef.

WHY DID YOU CHOOSE IT? I work as a chef and this design is modelled on me, wearing my red Dr Martens boots. When I first came to New York I decided to get this tattoo, and it took two hours to complete. I already had quite a few tattoos, and this Mexican-style design was a fine addition to my collection.

WHAT RESPONSE DO YOU GET FROM PEOPLE?
My friends and family like it – they know I'm not a normal person, so my strange tattoos aren't much of a surprise!

RUBY QUILTER
LUTON

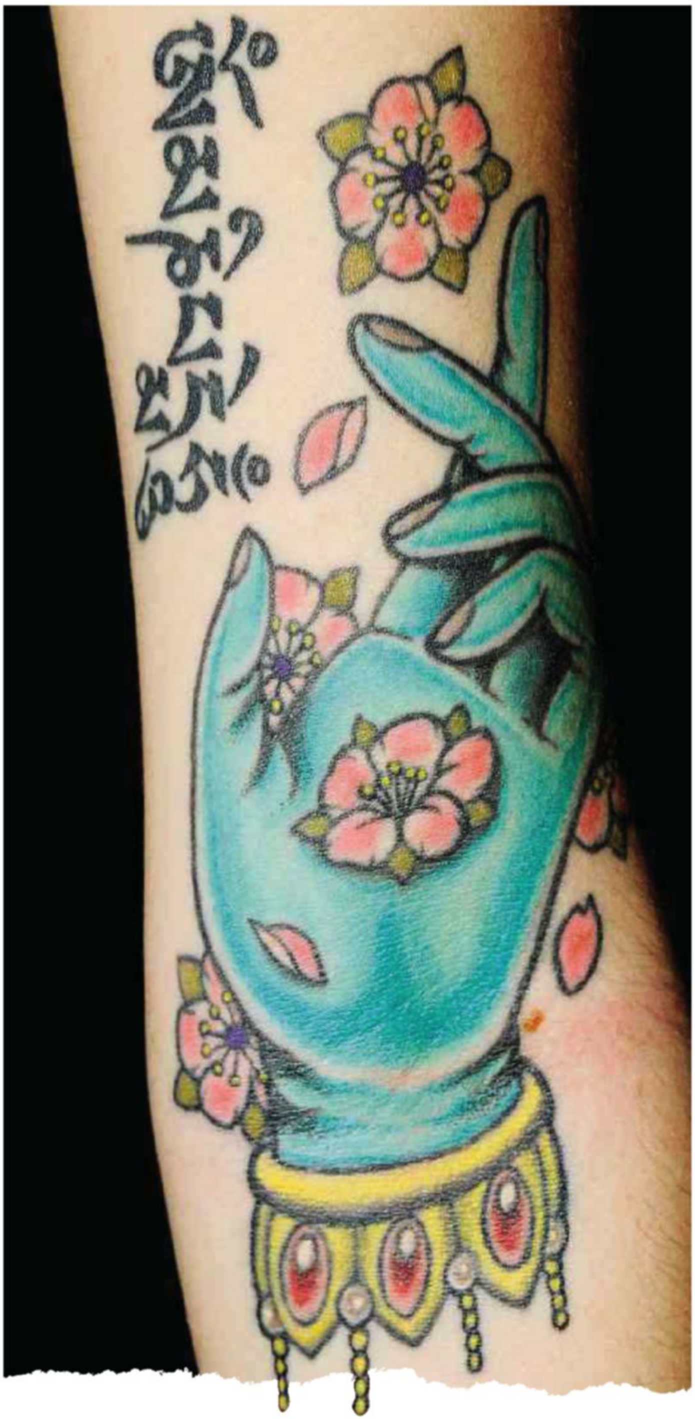
ARTIST Joe Spaven at Scarlet Rose Tattoo, Milton Keynes.

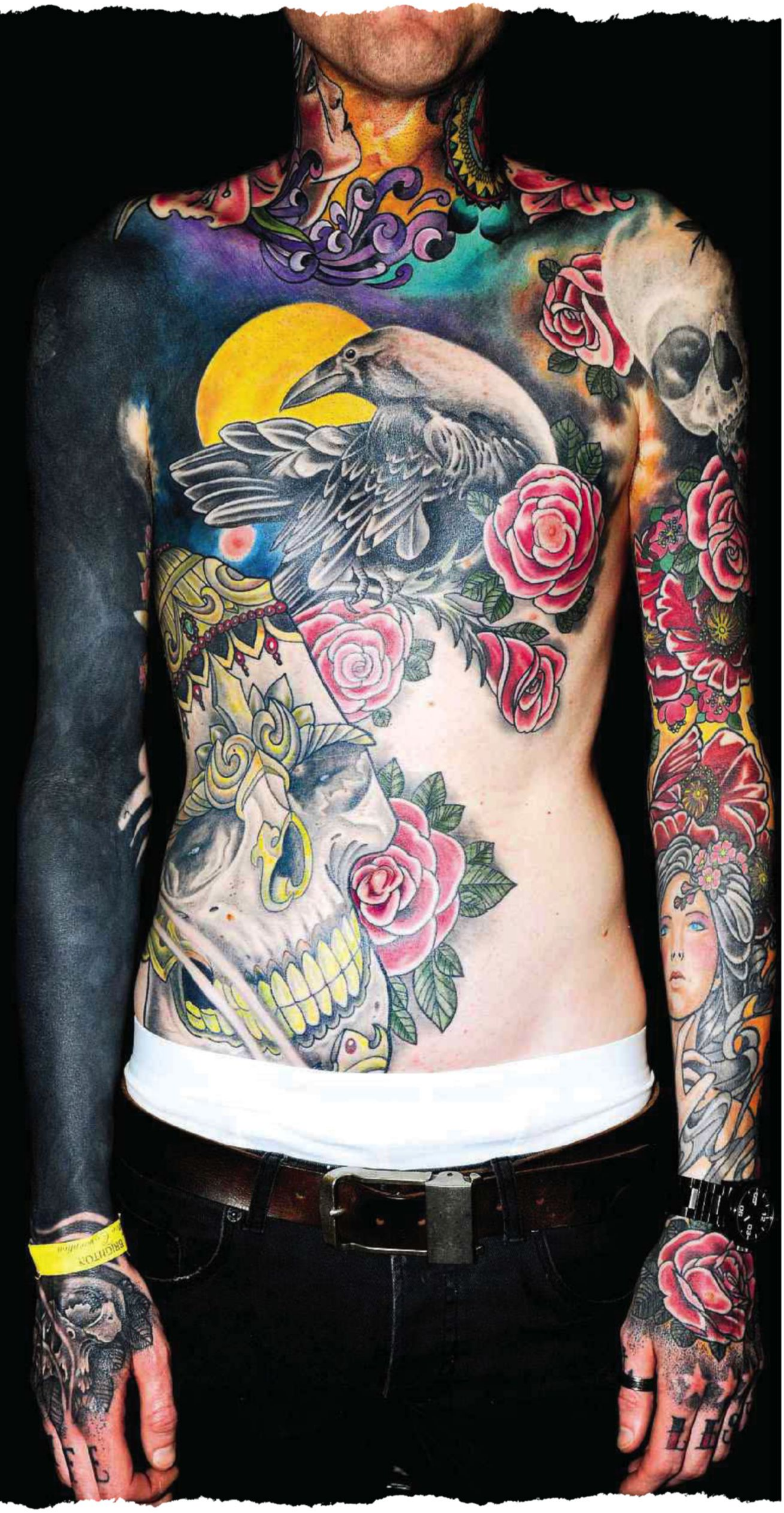
WHAT IS IT? A hand drawn in an Oriental style.

WHY DID YOU CHOOSE IT?
I always wanted a tattoo of a hand, and as I knew Joe specialises in Japanese designs – which my favourite – I asked him to draw something for me. I love how he's captured the hand's movement.

WHAT RESPONSE DO YOU GET FROM PEOPLE?
I'm the only tattooed person in my circle of friends. My pals like my designs, but they don't really understand tattoos and wouldn't get inked themselves.

GOT ANY MORE PLANNED?
I'm a tattooist at RedINC Tattoo & Piercing in Luton, so I regularly get new designs.





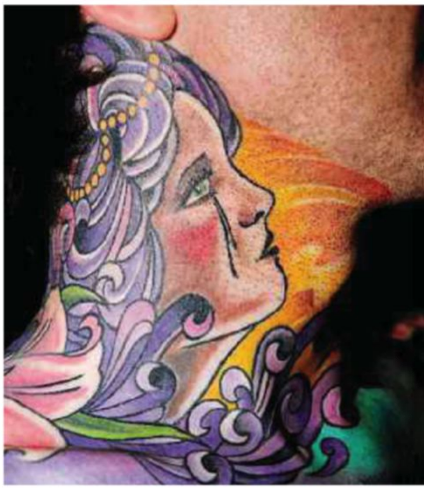
RICHARD JONES
SHREWSBURY

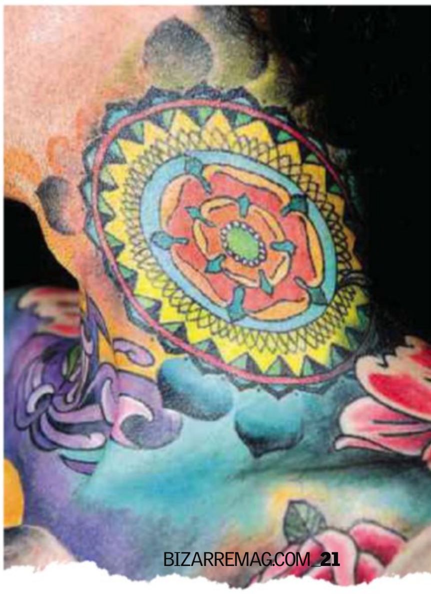
ARTIST Colin Jones at Stained Class Tattoo, Shrewsbury.

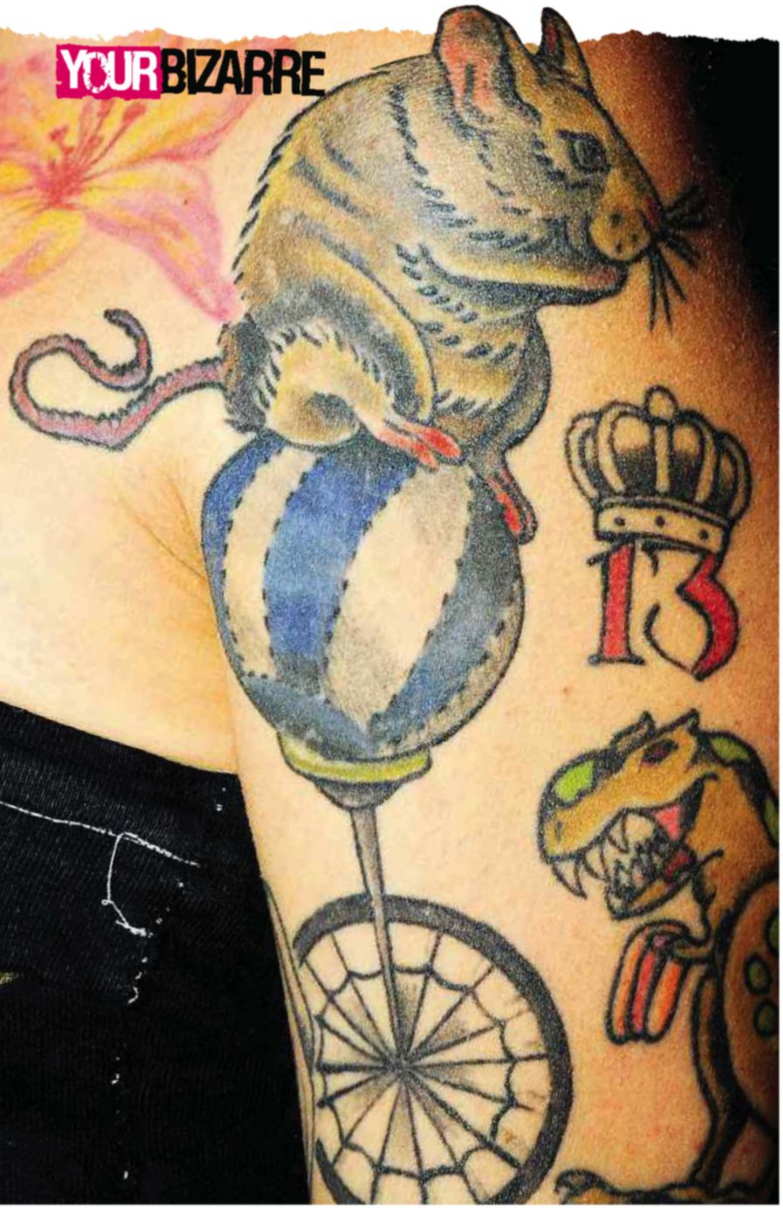
WHAT ARE THEY? My right arm is a black, blocked out cover-up, while my left arm has some colourful designs and Art Nouveau portraits. I also have a crow beside a full moon on my chest, and a skull on my right side.

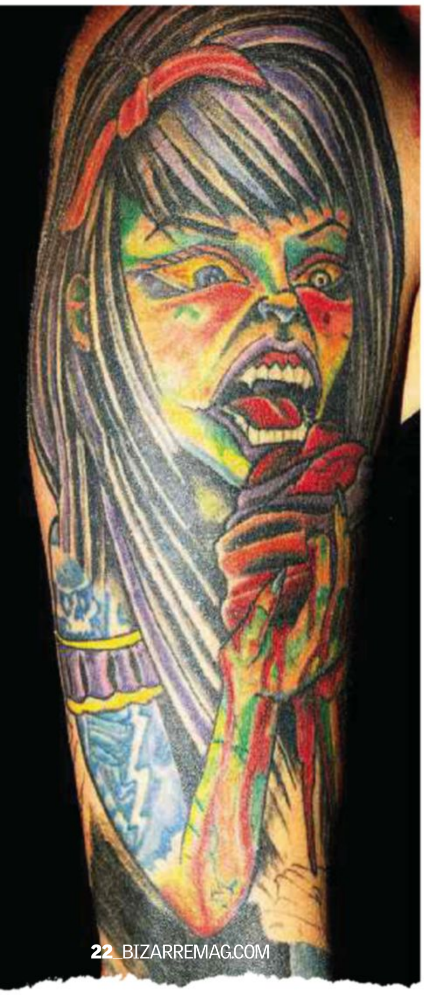
WHY DID YOU CHOOSE THEM? On my right arm I originally had some shitty tattoos I'd grown tired of. Rather than getting laser removal, I decided to have them covered up. I like the colour black, so I thought I'd go for this stark, blocked out design. It's an extreme kind of tattooing, but I love the style. Apart from an anchor design on my thumb – which I got because my dad was a diver – there isn't much meaning behind my body art. It is what it is.

GOT ANY MORE INK PLANNED? I'd be quite happy to let Colin do whatever he wants! I like to give artists free reign, because you've got to trust your tattooist to get something really original. Luckily, Colin and I are on the same wavelength when it comes to designs and colours. He's worked hard to develop his unique Art Nouveau style.









EMMA SPICER-HOWARD
BRIGHTON

ARTIST Matt Klawon at Inkus Tattoo, Georgia, USA.

WHAT ARE THEY?
I have a mouse balancing on a ball on my left arm, and a zombie girl eating a brain on my right.

WHY DID YOU CHOOSE THEM?
I don't know why I have the mouse tattoo – I like random designs. My left arm is covered in images that were mostly spontaneous ideas. I pretty much give Matt free reign!

WHAT RESPONSE DO YOU GET?
People always seem to be scared by the zombie design! Kids seem to appreciate my other arm because it features a mixture of things to look at, including animals, dinosaurs and other fun stuff.

WHAT DOES YOUR FAMILY THINK ABOUT YOUR INK?
My family aren't too happy about my body art, but I don't think mums are meant to like tattoos, are they? When I get a new tattoo, at least my mum knows it'll be a beautiful piece of art. But I think she'd rather the tattoos were on somebody else's body!

KATIE BOTTING
BRIGHTON

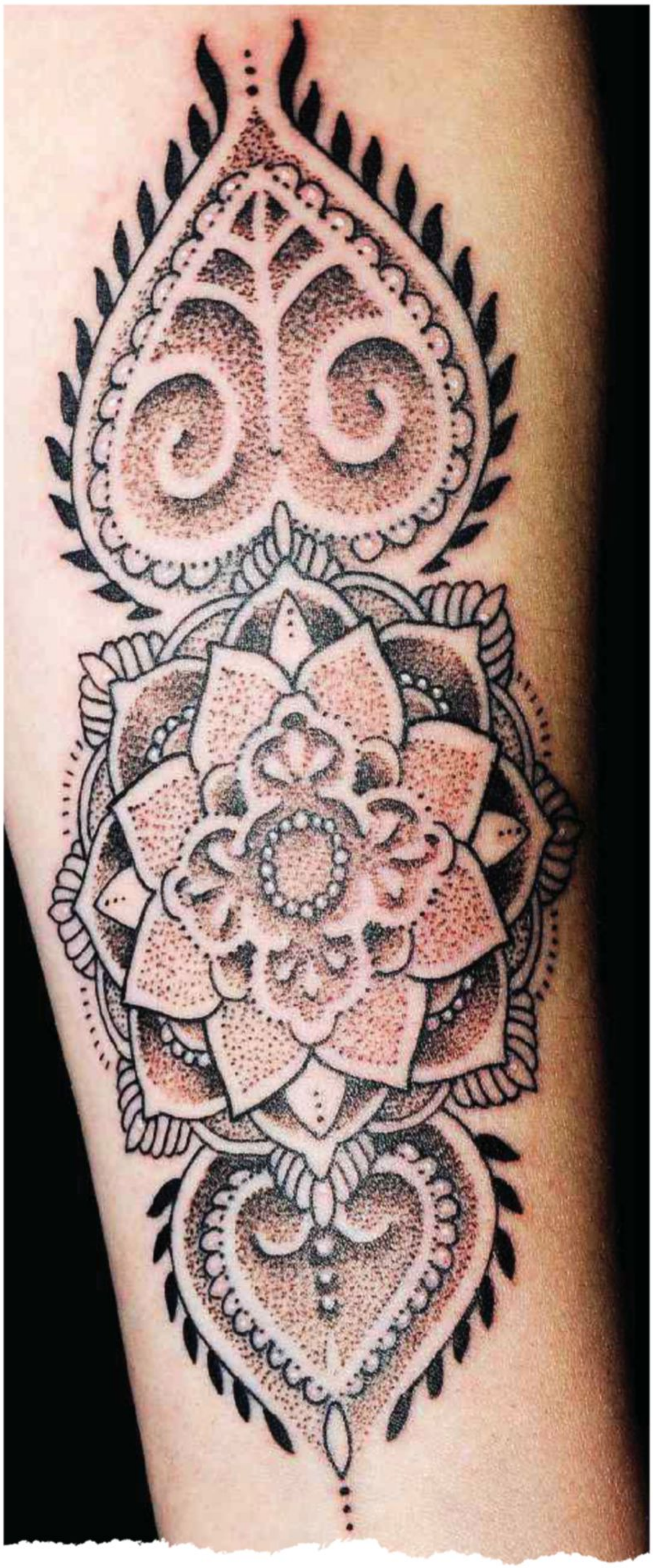
ARTIST Dotwork Damian at Blue Dragon Tattoo, Brighton.

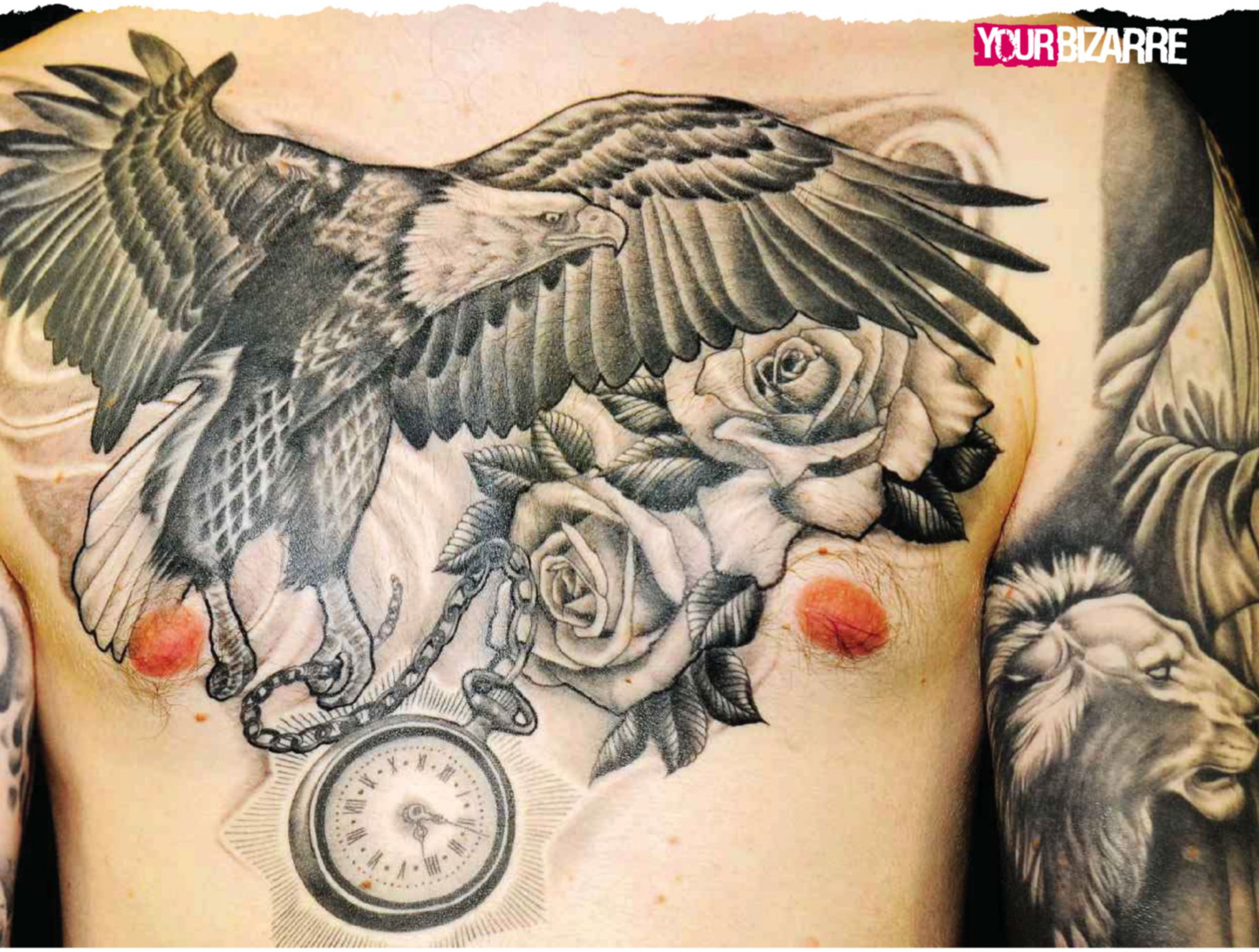
WHAT IS IT?
A dotwork design on my forearm.

WHY DID YOU CHOOSE IT?
Dotwork Damian specialises in beautiful dotwork mandalas. I saw the design and fell in love with it right away, and the tattoo took around three-and-a-half hours to complete.

WHAT RESPONSE DO YOU GET FROM PEOPLE?
I sent a photo to my mum after the tattoo was finished, and she texted back saying, "Oh my God!" But most people love it. When I'm walking through public places or heading to the loo, people often grab my arm to have a closer look.

GOT ANY MORE PLANNED?
I'm definitely going to get more tattoos. I'm hoping to get some dotwork roses on my arms, again by Damian.





SAM LYONS
BRIGHTON

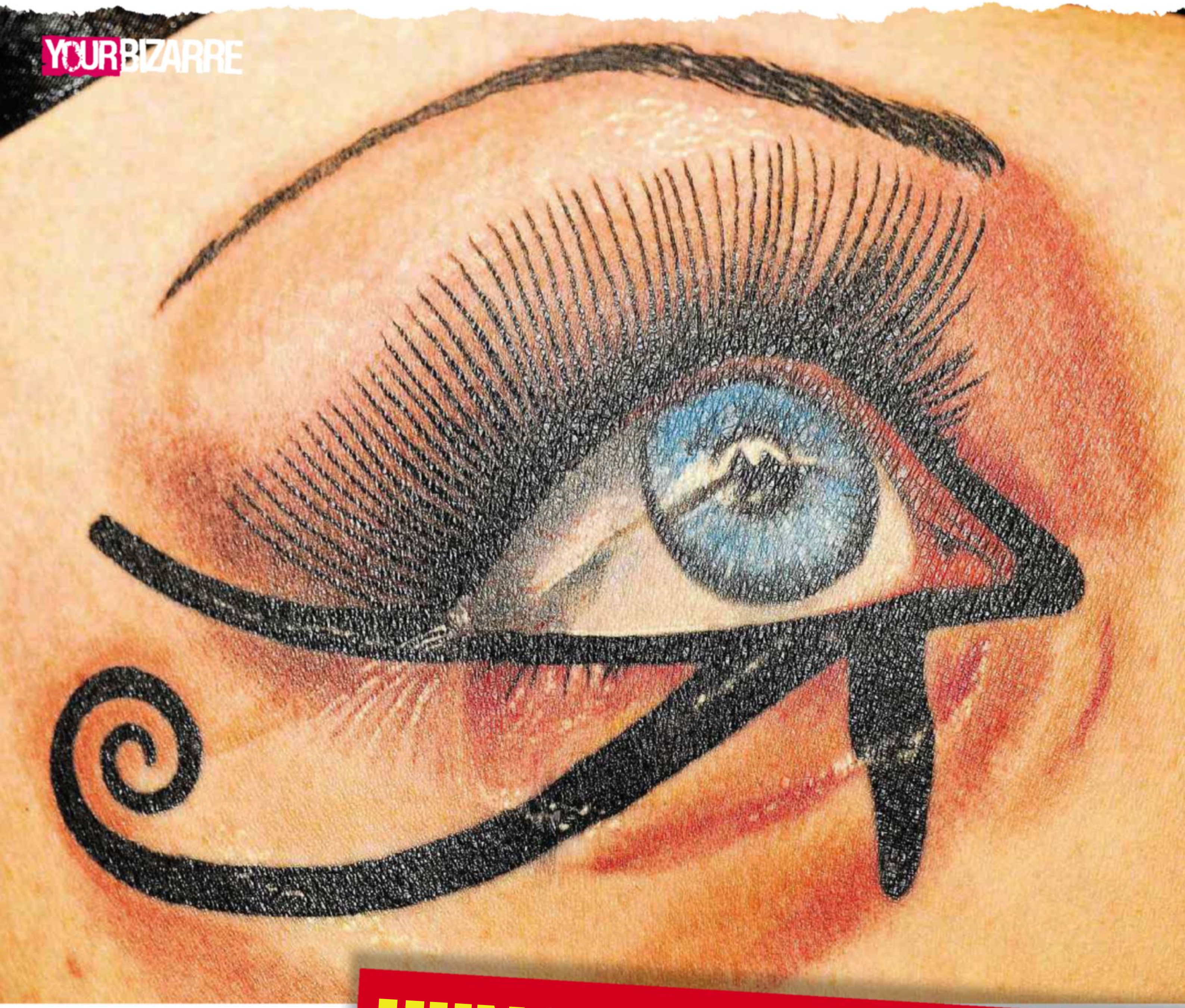
ARTISTS
Lynn Akura at Magnum Opus Tattoo, Brighton (left arm, chest), and Robin Stephens at Bat Country, Hove (right arm).

WHAT ARE THEY?
I have a religious sleeve on my left arm, and my chestpiece is an eagle holding my grandfather's pocket watch. My right arm has lots of different designs that are special to me.

WHY DID YOU CHOOSE THEM?
My tattoos represent a mixture of things that are significant in my life. Below the two masks (pictured right), I have tyre tracks on my right arm to represent my love of cars, and as I'm half Irish I have a clover leaf and the Irish Goddess of Music close to my wrist.

WHAT RESPONSE DO YOU GET FROM PEOPLE?
My mum's religious, so I decided to get some tattoos that she'd approve of! I'm not that religious, but I like the stories of Daniel in the lions' den and Jacob wrestling with the angel.

GOT ANY MORE PLANNED?
I'm getting a skull and shotgun barrel on my ribs because I like clay pigeon shooting.



JANE OLIVER

ESSEX

ARTIST Prizeman at Eternal Art, Essex.

WHAT IS IT?

An Egyptian eye.

WHY DID YOU CHOOSE IT?

I've always been fascinated by Egypt, so I spoke to Prizeman and he came up with this design. If you look closely, in the middle of the eye you can see a reflection of the pyramids. Whenever I've discussed tattoos with Prizeman, his designs have always exceeded my expectations. I'd never get inked by anyone else.

WHAT RESPONSE DO YOU GET FROM PEOPLE?

I don't often show off my tattoos! My friends have seen my ink, but I don't flash my tattoos in front of my family. I think tattoos are personal. For most of my life I wasn't fussed about getting tattooed – but then I turned 50 I decided it was time to get some ink!

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in-flight meal coming right up.... bleuurgh...

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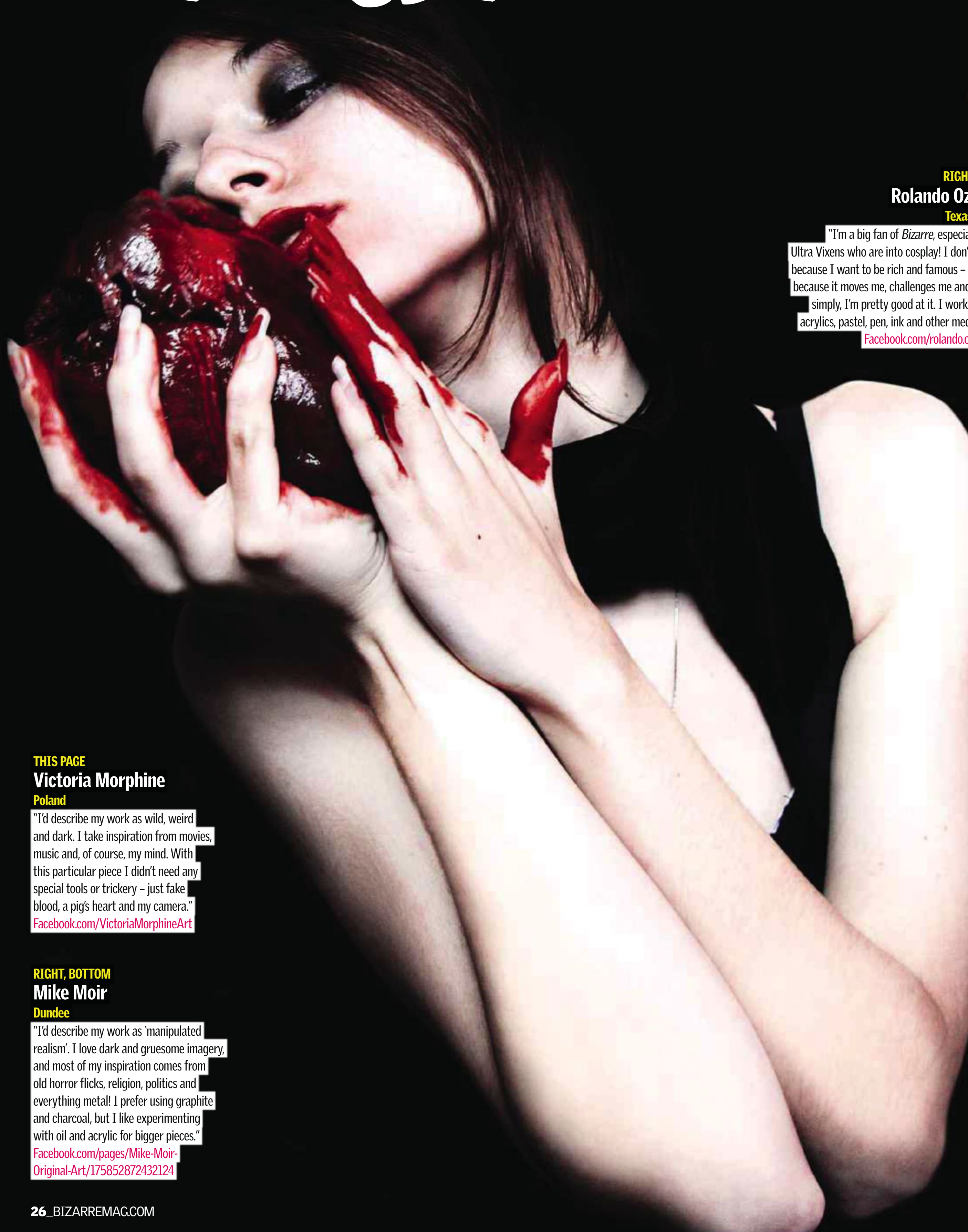
Readers' Art



RIGHT, TOP

Rolando Ozuna

Texas, USA

"I'm a big fan of *Bizarre*, especially the Ultra Vixens who are into cosplay! I don't paint because I want to be rich and famous – I paint because it moves me, challenges me and, quite simply, I'm pretty good at it. I work in oils, acrylics, pastel, pen, ink and other mediums."

Facebook.com/rolando.ozuna.7

THIS PAGE

Victoria Morphine

Poland

"I'd describe my work as wild, weird and dark. I take inspiration from movies, music and, of course, my mind. With this particular piece I didn't need any special tools or trickery – just fake blood, a pig's heart and my camera."

Facebook.com/VictoriaMorphineArt

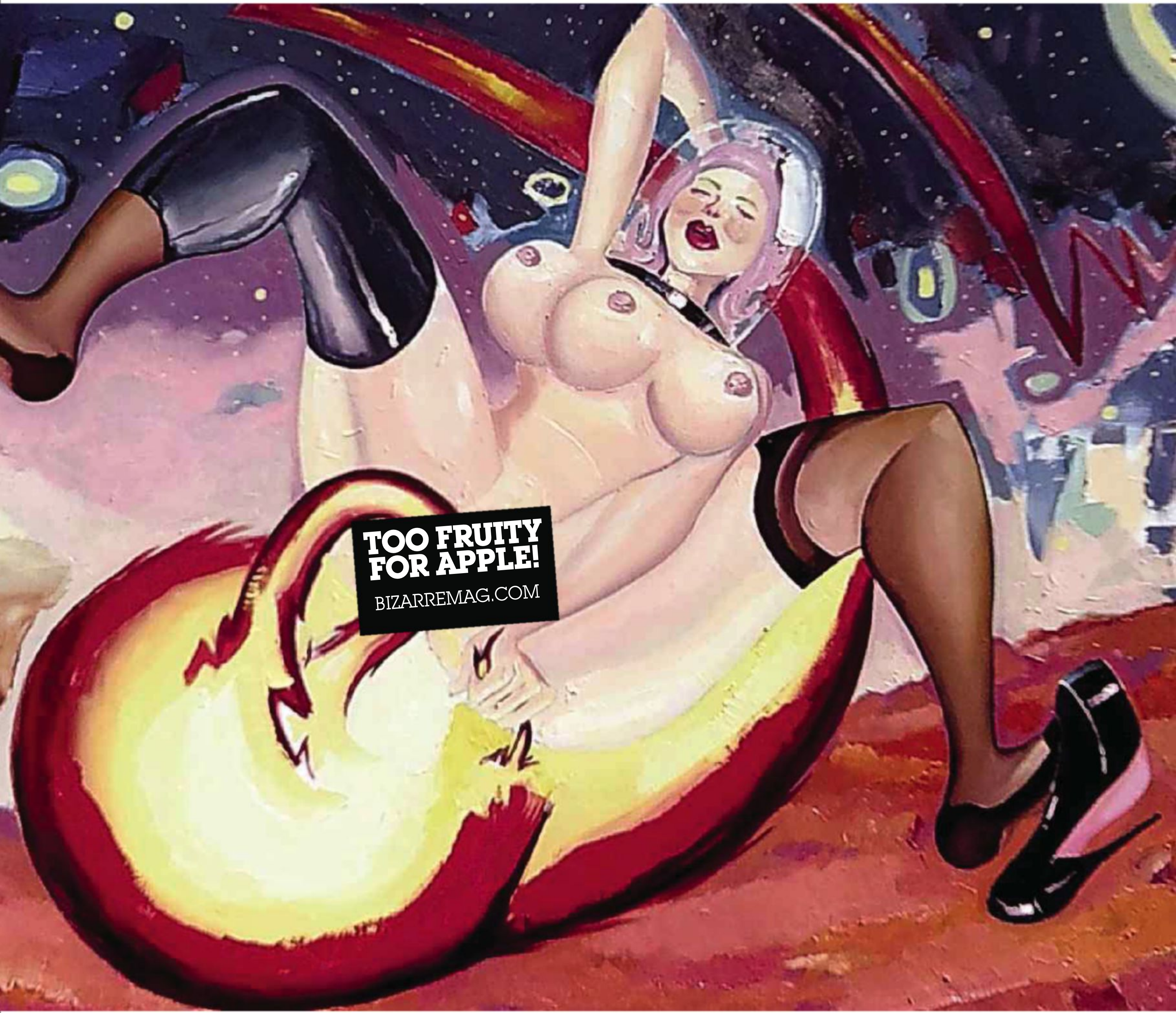
RIGHT, BOTTOM

Mike Moir

Dundee

"I'd describe my work as 'manipulated realism'. I love dark and gruesome imagery, and most of my inspiration comes from old horror flicks, religion, politics and everything metal! I prefer using graphite and charcoal, but I like experimenting with oil and acrylic for bigger pieces."

Facebook.com/pages/Mike-Moir-Original-Art/175852872432124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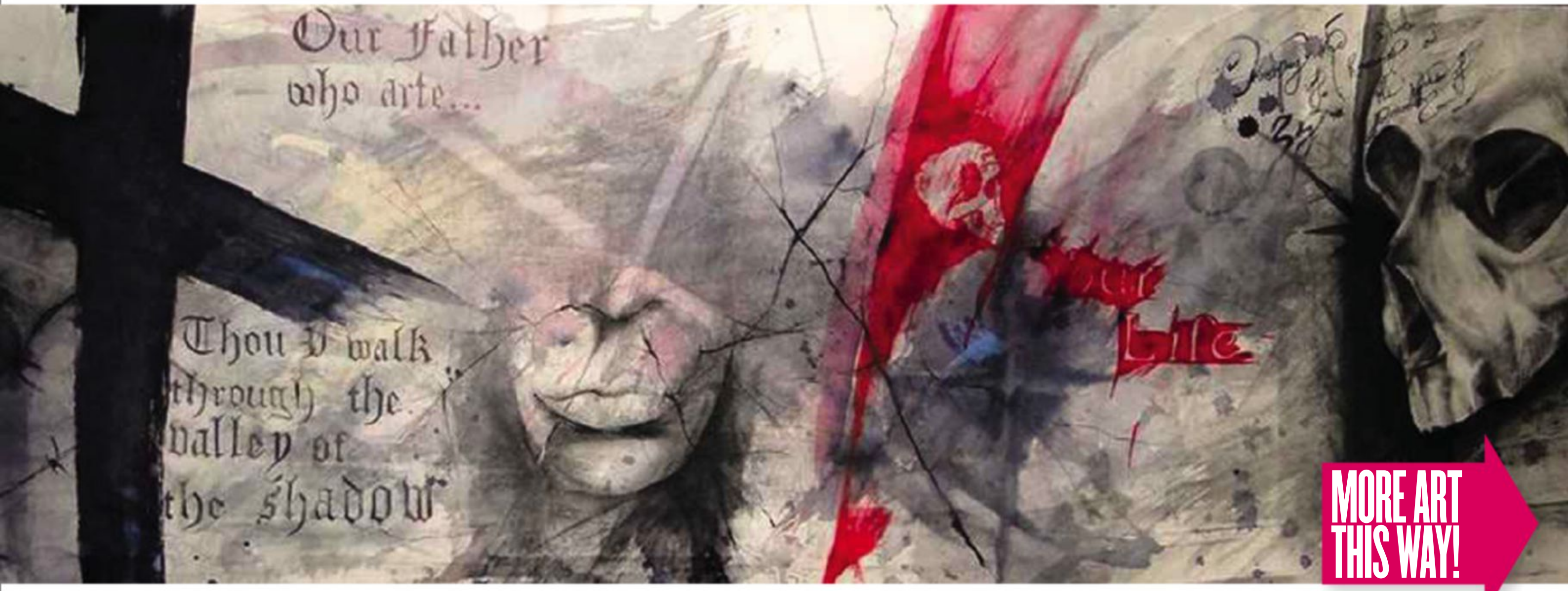
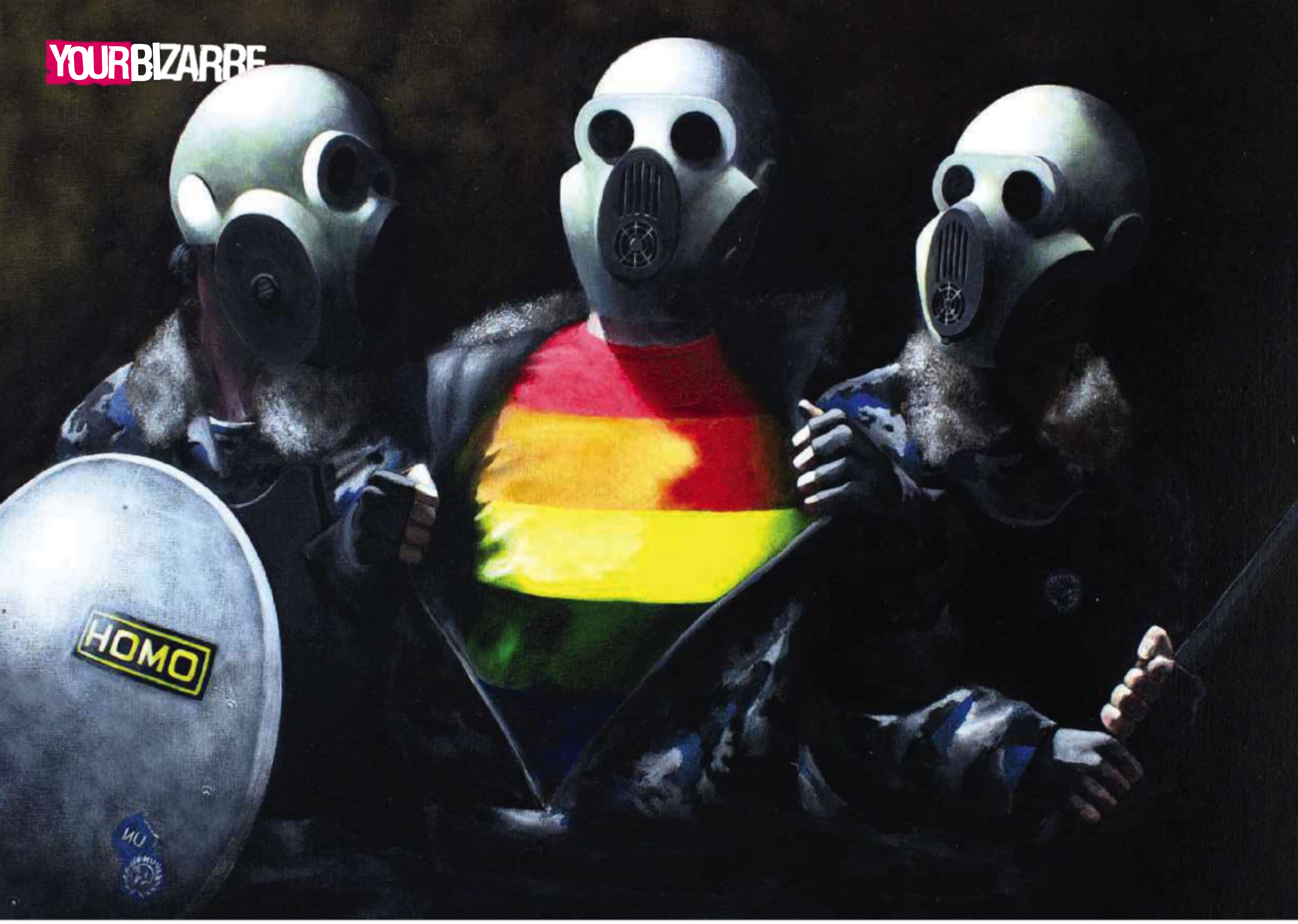
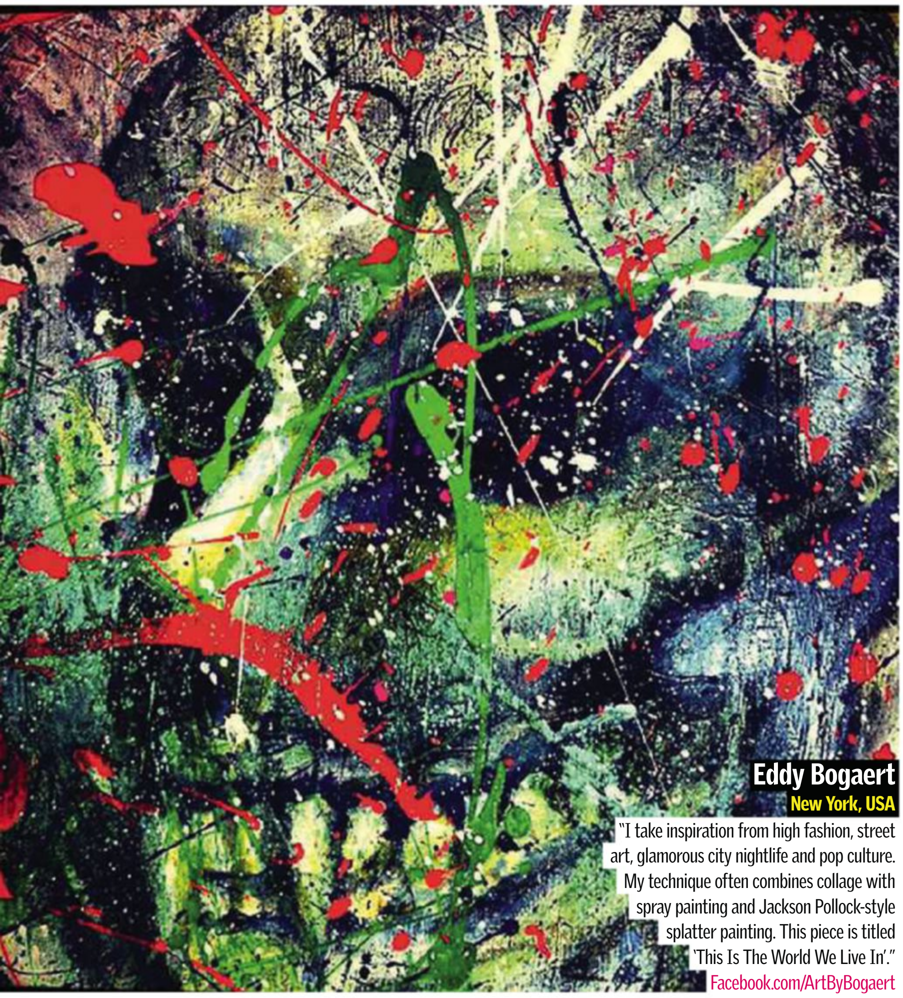

Our Father
who arte...
Thou y walk
through the
valley of
the shadow
your
life

MORE ART THIS WAY!



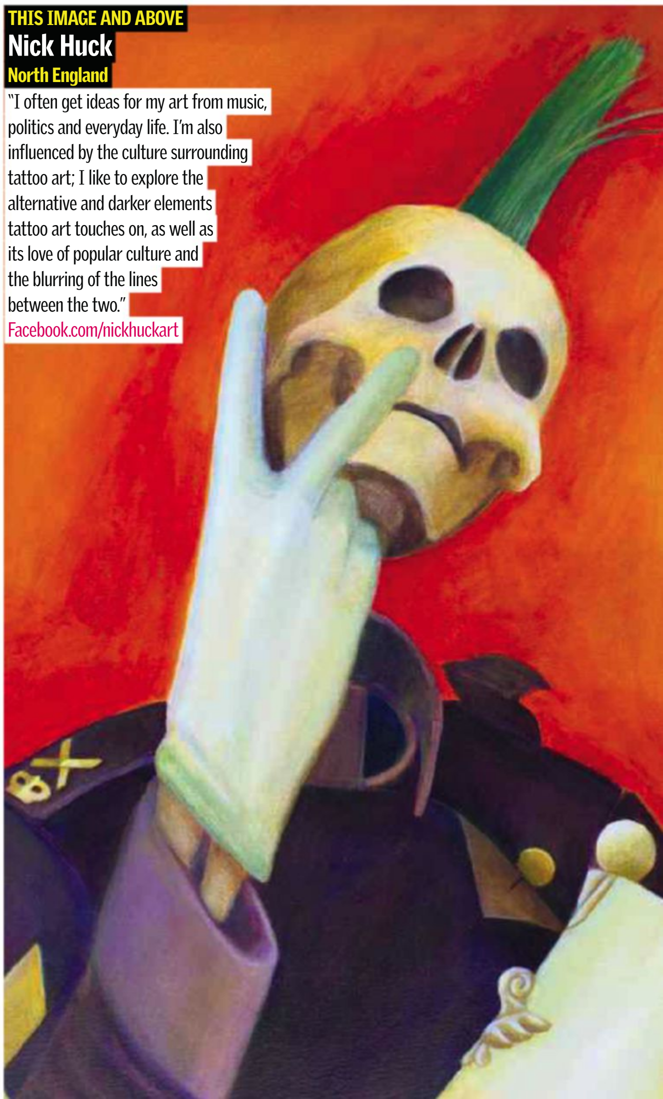


Eddy Bogaert

New York, USA

"I take inspiration from high fashion, street art, glamorous city nightlife and pop culture. My technique often combines collage with spray painting and Jackson Pollock-style splatter painting. This piece is titled 'This Is The World We Live In'."

Facebook.com/ArtByBogaert



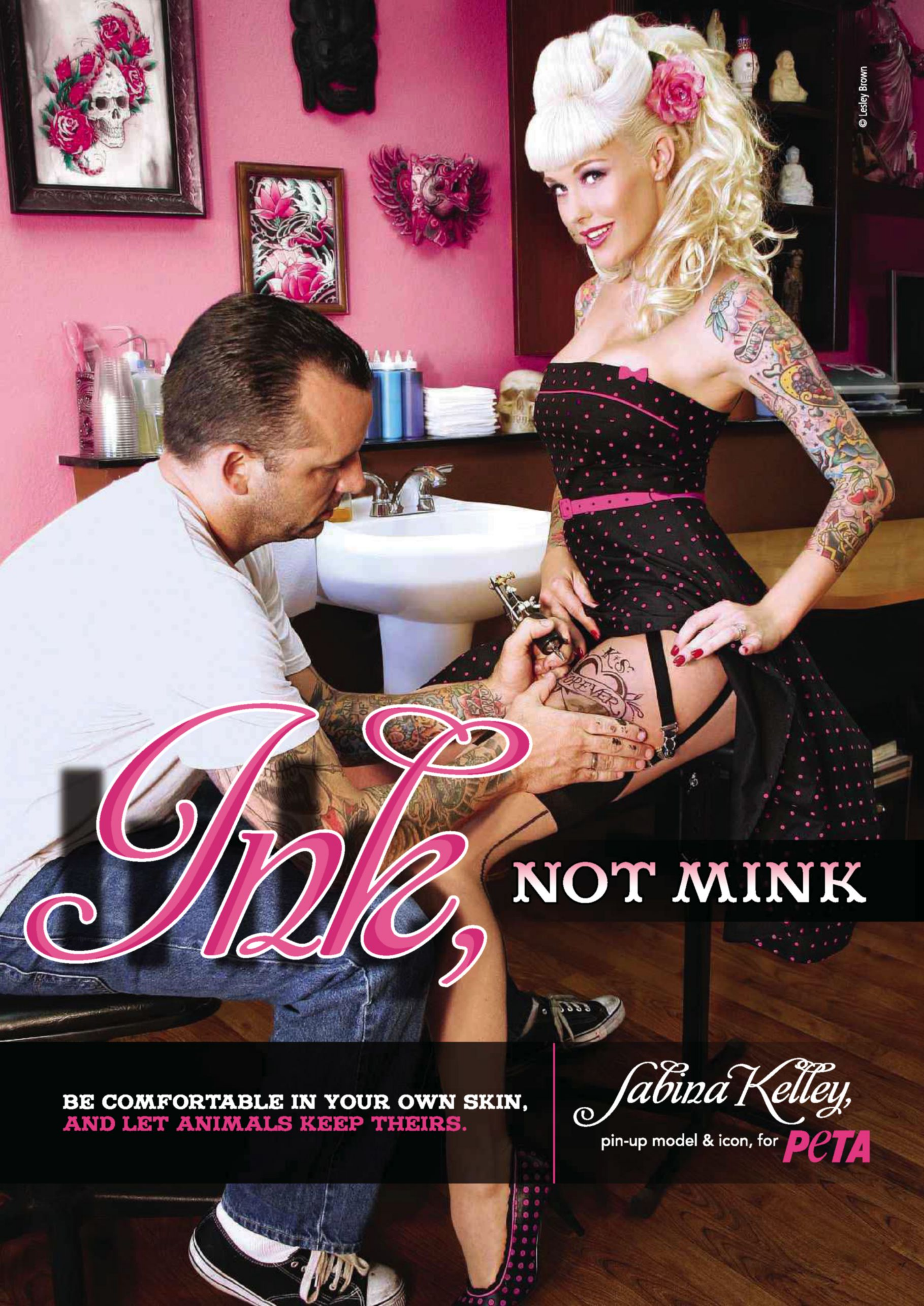
THIS IMAGE AND ABOVE

Nick Huck

North England

"I often get ideas for my art from music, politics and everyday life. I'm also influenced by the culture surrounding tattoo art; I like to explore the alternative and darker elements tattoo art touches on, as well as its love of popular culture and the blurring of the lines between the two."

Facebook.com/nickhuckart


Ink, NOT MINK
BE COMFORTABLE IN YOUR OWN SKIN,
AND LET ANIMALS KEEP THEIRS.
Sabina Kelley,
pin-up model & icon, for PETA

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FIND OUT MORE ON P36

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NINA LABELLE

23, LONDON

"I'm a vintage vixen with a penchant for ruby lips, silky stockings and tightly laced corsets. Catherine D'lish is my burlesque icon and Bianca Beauchamp is my fetish idol. My ideal partner would need to be as perverted as me."

PICTURES: TEABOY PRODUCTIONS

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NINA LABELLE

ELENA BATHORY

30, NEW YORK CITY, USA

"Masuimi Max has accomplished so much in the alt.modelling world – I really admire her. Three of my favourite bands are Slayer, Death and Morbid Angel. I love metal, beards and tattoos, and I never regret anything – everything is a life lesson."

PICTURE: CANDYLUST

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TOO FRUITY FOR APPLE!
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OLIVIADANTES

23, SAN FRANCISCO, USA

"I recently found a dead baby possum while I was swimming in San Francisco Bay! I brought it to shore, took it home and jarred it. It's now my favourite (and largest) wet specimen. The looks on the other swimmers' faces when I wrapped it in a towel were priceless!"

PICTURE: MARILEE CARUSO PHOTOGRAPHY

RED-HOT!

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JESELYN

29, RHODE ISLAND, USA

"I'm a foul-mouthed spitfire who's stacked and packed. Before I die, I want to take a hot air balloon ride, make porn and meet Mike Patton from Faith No More. I like every little fucking thing about *Bizarre*. It's hot and crazy, just the way it should be!"

PICTURES: GREG EASTON PHOTOGRAPHY

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JESELYN

IVYTENEBRAE

28, MANCHESTER

"I'm an artistic, pole-dancing latex collector and eternal pessimist with a new 'fuck you' attitude. The kinkiest thing I've ever done was being pinned against a wall outside a metal gig, where I received plenty of oral... an epic finish to an awesome night!"

PICTURE: MYBOUDOIR.CO.UK
MUAH: SARAH ELLIOTT

OUR NEW FAVES

BIZARRE ART DIRECTOR DAVE KELSALL AND MANDATRON JUDGE NEW ARRIVALS ON ULTRAVIXENS.NET

PICTURE: MARK FITZGIBBON

PICTURE: MARTIN FRYATT

PINUP88

Mandatron says: "This saucy minx describes herself as an old school punk rocker at heart. When she hit 40, her outlook on life changed completely and she rediscovered her true self. I'm certainly celebrating Pinup88 version 2.0 – she comes across as extremely confident, which is sexy as hell!"

Dave Kelsall says: "Yeah, she's great… but you've really got to work on those clichéd poses, Pinup88… it looks like you're trying to remove a bit of ham that's stuck in your teeth ;-)"

TENNI LEVINE

Mandatron says: "Hailing from North Wales, Tenni has a growing collection of beautiful outdoor pictures taken on location – but this indoor shot stood out for me. You should check out Tenni's **Ultravixens.net** profile to see more of her work. Take note of her particularly bendy legs…"

Dave says: "I love North Wales. In fact, by the time you read this I'll just have returned from my annual family trip to Llandudno. I'll keep an eye out for you, Tenni!"

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ULTRA VIXEN: ROBYN ROSE
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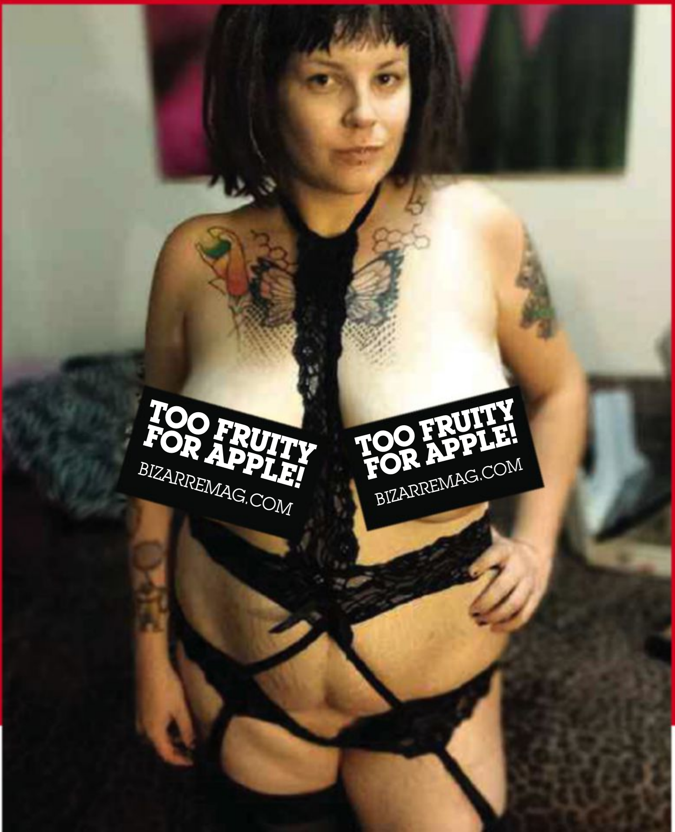

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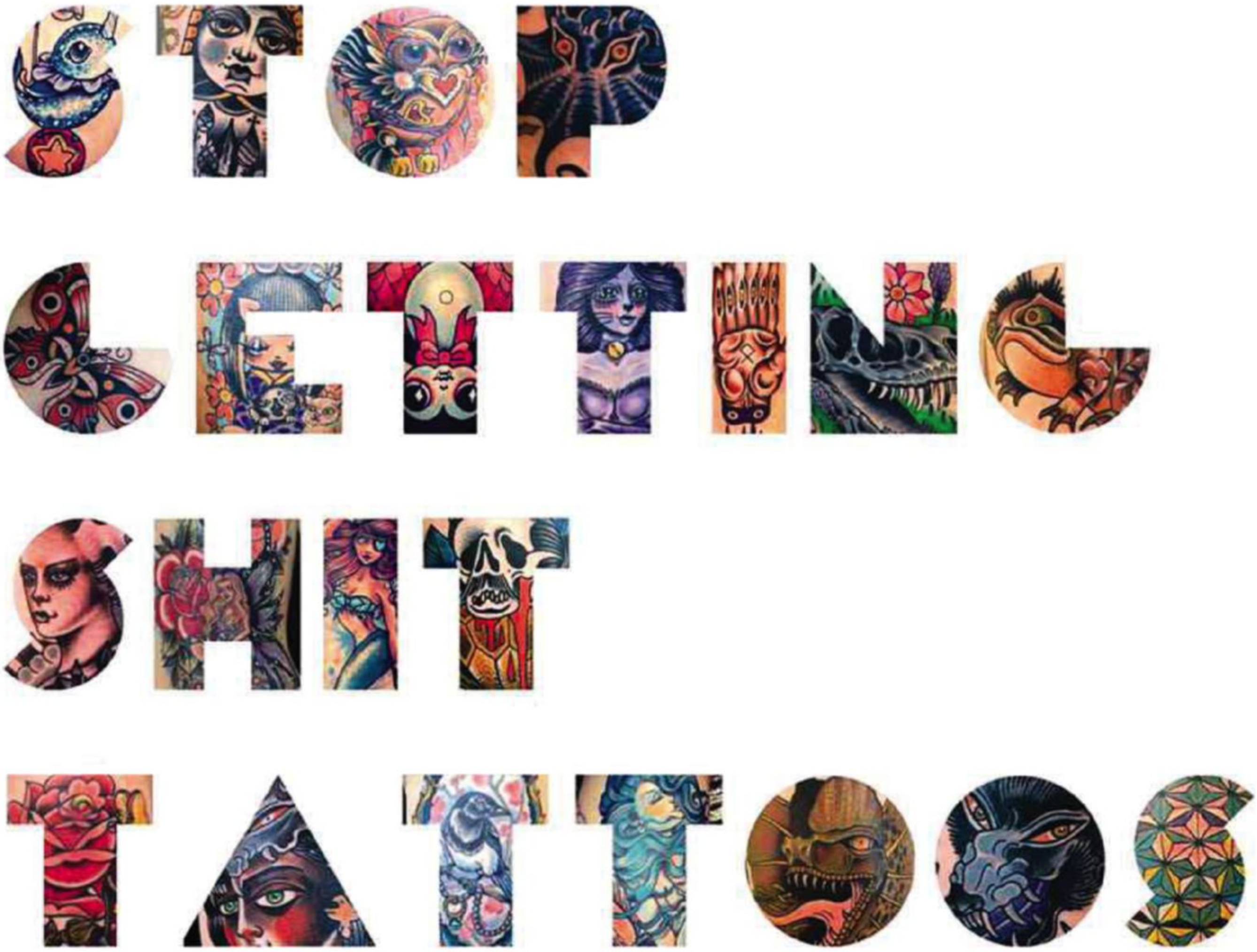
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ROWAN MURRAY

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COSTUMES
CATHOUSE CLOTHING

GOT ALT.TALENT!

She loves pain, does wacky celebrity impressions, and reckons she could win *Britain's Got Talent*. But as Liverpool's luxuriously-maned **JessicaLou** fulfils her dream of becoming a *Bizarre* cover queen, we've decided there's only one winner here – and that's the lucky hordes who get to eye-up her luscious photos over the next seven pages... →

“I BROKE MY ARM WHILE CHASING A BOY IN THE PARK. THAT’S PRETTY IRONIC AS YOU WON’T FIND ME FALLING FOR MEN THESE DAYS – NOW IT’S ALL ABOUT THE LADIES!”

JessicaLou is a fine art student from Liverpool. She’s been enormously popular on the Suicide Girls website since last year, and reckons she’d be a talent show smash with her crazy-assed impressions of famous folk. And, unusually for a *Bizarre* cover star, JessicaLou's not (yet) got any skin ink – proof that you don’t have to be a living tapestry to make it in the world of alt.modelling.

However, sultry JessicaLou is still eager to go under the tattoo iron at some point in the near future. But that’s not because she’s desperate for any tatts – instead, she wants to experience the sting of that shimmering needle.

“I like pain, and I often ask my friends who’ve had tattoos to pinch me, so that I can feel what it's like when the needle goes into your flesh,” she coos. “But it’s not the same. And for that reason I think I’m going to tattooed very soon.”

In the meantime, *Bizarre* caught up with JessicaLou to discuss – amongst other things – broken arms, Cher impressions, and pulling fake guns in crowded train stations...

We never, ever, *ever* talk about football in *Bizarre*, but we have to make an exception in this instance because we’re doing this interview while the World Cup is still on. You’re from Liverpool… half the England team play for Liverpool… so were you disappointed by how badly England played in the tournament?

I was looking forward to the World Cup this year for the carnival atmosphere rather than the England matches – which is just as well considering they only played three games! People take football far too seriously. I watched the first England game on the second stage at the Download festival. There were more people watching the match than there were for Status Quo an hour earlier!

Status Quo vs football – now there's a dilemma! OK, that's enough football talk. We understand you're an excellent mimic. Which celebs can you do impressions of?
Only a handful of people know about this… until now. I'm pretty good at impersonating Bella Swan from *Twilight* and Moaning Myrtle from the *Harry Potter* movies, but my show-stealer is my impression of Cher singing Auto-Tune pop anthem 'Believe'. The trick to doing a good impression is to *really* go for it. You can't hold back, even if your face looks ridiculous.

We can't imagine your face ever looking ridiculous. Cher is a bit random, though. How did you discover you could impersonate the chart-conquering pop pensioner?
I was with two friends, drinking rum, and something came over me. I just started

→

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★★★

> "I'D LOVE TO SEE A LIVE HOOK SUSPENSION BUT I'D SPEND THE WHOLE TIME WORRYING ABOUT THE SKIN ON THE SUSPENDEE'S BACK RIPPING OFF!"

singing 'Believe'. I don't think my friends have ever recovered, but it's become my party trick. Maybe I was destined to be a Cher impressionist?

That would be a niche career. Have you ever been tempted to enter a talent show?
It shames me to say this but, yes, I've thought about it. However, I wouldn't get far with only three impressions. Although I do think I could win *Britain's Got Talent* with my Cher impression, so long as Simon Cowell likes me.

Talking about football and *Britain's Got Talent* in *Bizarre* is bad form. Quick, tell us a weird secret about yourself to even things out.
OK, let's get down to the good stuff. But it really depends what you define as 'weird'. I like to be dominated, and I do like pain. I loved the pain I felt when I got my nose and lip pierced – that's pretty weird, right?

Yeah, pain is good. What's been the most painful thing you've ever found pleasurable?
Probably my second lip piercing after my first one fell out. Rather than getting an entirely new piercing I decided to see if the hole still existed, and used a blunt stud rather than a needle. I quickly realised the piercing had closed over – but rather than pussy out of it, I just carried on pushing until the bitter end. My lip hurt for days afterwards and was extremely swollen, but something about it gave me a thrill.

Do you have any pain-related fantasies?
Not that I can think of. It's only a certain type of pain I like. For example, I hate stubbing my toe, and I'm a big wimp when it comes down to it. But although I don't have any tattoos, I'd *love* to experience what it's like and feel the needle repeatedly pushing into my skin. A lot of my friends have told me getting tattooed hurts, so one day I'd like to try it for real.

What's the worst pain you've experienced that definitely was *not* nice?
That would be when I was a kid and I fell over and broke my arm while chasing after a boy in the park. That's pretty ironic as you won't find me falling for men these days – now it's

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all about the ladies! I remember the fall being horrifically painful, and to this day I'm petrified of breaking bones – so you won't catch me doing crazy stunts that might end up on YouTube.

What qualities do you look for in a lady?
I'm attracted to girls with ambition and the ability to make me laugh. I don't really have a 'type' when it comes to looks, although I do love long hair and big eyes. I also have a thing for bums. I'm less fussed about boobs, but maybe that's because I have more than enough to go around!

Good point! You've been an avid *Bizarre* reader for a while. Are there any kinks you've read about that made you think, "Hmm, that sounds interesting. Maybe I'll give that a go…"?
Hanging from hooks freaks me out, but at the same time totally intrigues me. I'd love to see someone do it in person, although I think I'd spend the whole time worrying about the skin on the suspendee's back ripping off.

You're also a Suicide Girl, but you don't have any tattoos. Do you think a lack of ink has hindered your alt.modelling career at all?
For a long time it did, and I felt as if I didn't fit in anywhere in the modelling industry as I was too pale for 'mainstream' but not alternative enough to be 'alt'. But becoming a Suicide Girl changed everything. Being alternative isn't just about how you look – it's a lifestlye.

Do you have any tips for budding alt.models?
It sounds like a cliché but, if you want something, never give up. And, most importantly, have fun. But I should also warn you that modelling isn't easy, and sometimes you find yourself in crazy situations. But, hey, you only live once!

Which other models do you look up to and why?
I've always looked up to Mellisa Clarke and I loved her *Bizarre 207* cover. She was super cute and all kinds of sexy in that shoot! Besides, who can resist a hot babe dressed as a pussycat? I had the pleasure of meeting Mellisa this year and she's a lovely person. Another of my favourite covers was Lusy Logan (*Bizarre 209)*, which was shot by Rowan Murray, who also took the photos for this cover feature. Lusy is pretty much the opposite to me because she's heavily tattooed, but she's an amazing model and was right at home on the cover of *Bizarre*.

As someone who blogs a lot, what's the craziest thing you've written about?
I recently wrote a blog while I was at the Birmingham Comic Con. I went with my cousin, who's a big cosplayer. We're more like sisters, really, and crazy things always happens when we're together. The blog started with us doing *Harry Potter* impressions on the train and pissing off a load of commuters. We were both dressed as agents from *The X-Files*, and we even had guns and ID badges to prove it. I thought it would be funny to pull out my fake gun in a busy train station, but some people thought it was real…

You were working at this year's Download festival, monitoring the barrier pits. Which band had the most fervent slammers?
I was too busy catching the crazy crowd surfers to see many mosh pits. But Trivium must have put →

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something in the air when they played on the Sunday. All their fans went bat-shit crazy when they were playing. It was like watching a waterfall of crowd surfers.

Who were your favourite band at Download this year and why?
I loved Twisted Sister. They put on an awesome show and I fell in love with Dee Snider. He's so fucking funny and an amazing front man. I also went to Slam Dunk festival in May, which was fun. I'm hoping to get to as many festivals as I can this year.

On another note, can we compliment you on your luxurious mane of silky locks? Who does your hair? It's awesome.
Why, thank you very much! I usually get a hairdresser to trim my fringe, but the rest I just leave to grow and hope for the best. But I've been thinking about changing it lately – maybe I should go a tad brighter? Who knows...?

Two bottles in the shower or one?
Always two.

For more on the lovely JessicaLou, visit:
Instagram: @jessicalousuicide
Facebook: Facebook.com/JessicaLouSuicide
Twitter: @jesiiregan

* * *

"I LIKE TO BE DOMINATED AND I LIKE **PAIN.** I LOVE THE PAIN I FELT WHEN I GOT MY LIP AND NOSE PIERCED... THAT'S **WEIRD**, RIGHT...?"

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PICTURES
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Enslavement. Deportation. Destruction. Murder. Genocide. *Bizarre* looks back at 100 years of horrific war crimes…

For every iridescent sunset, there's a dodgy politician ripping off the people who voted for them. For every glittering waterfall, there's a corporation exploiting the masses. And for every beautiful songbird, there's a Kasabian CD…

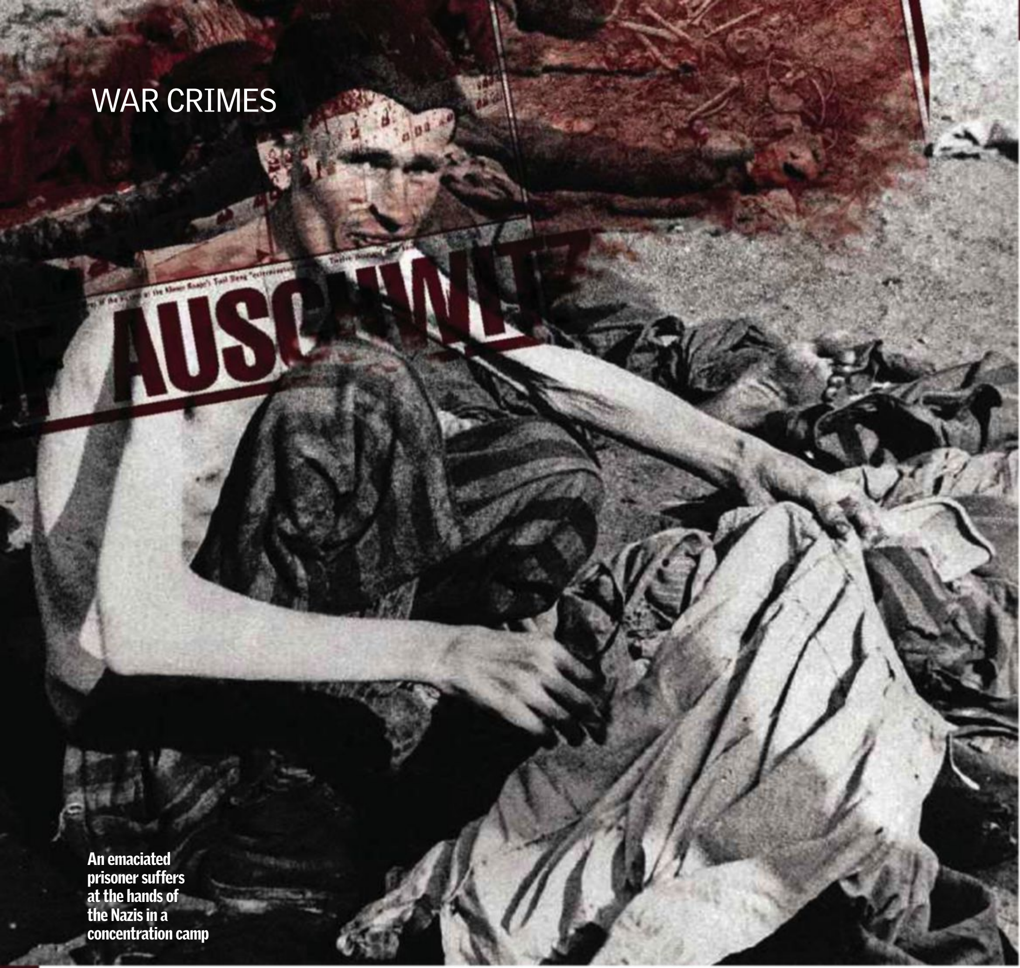
Although this planet is a place of natural beauty and wonder, mankind is always doing something to fuck it up. But while humanity's crimes are legion, there's nothing more sickening than the atrocities committed during war.

"Every war crime is horrifying, but the ones I've struggled to deal with are those involving children," says Claire Welch, author of the new book, *War Crimes,* that collects reports from British newspapers which explore this gruelling subject.

"In the Sierra Leone Civil War (1990-2001), for example, mothers were forced to hold their children's arms while their hands were hacked off. A 10-year-old boy was also roasted over a fire while his mother was made to sing and clap. That boy was sent to Britain for treatment, but he was one of the 'lucky' ones."

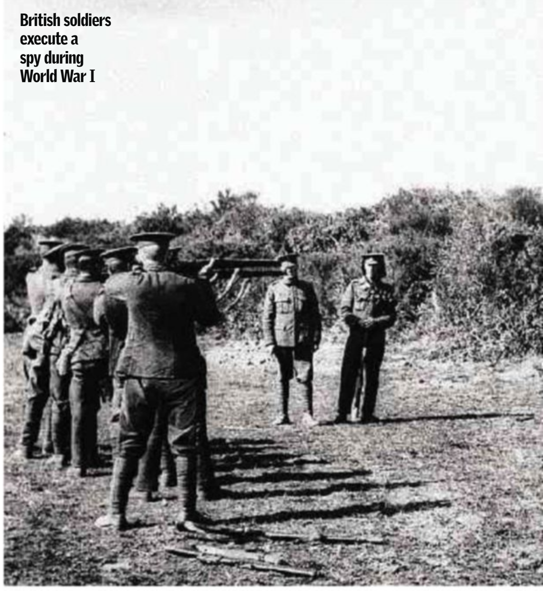
THIS IS THE LAW

A war crime is a serious violation of the laws and customs of war, known as international humanitarian law, which →



An emaciated prisoner suffers at the hands of the Nazis in a concentration camp

Auschwitz survivors return to the notorious death camp during a remembrance ceremony


British soldiers execute a spy during World War I

give rise to individual criminal responsibility. The list of crimes that falls under this definition is expansive, and includes executions without fair trial, the mistreatment of prisoners, and the wanton destruction of any settlement that has no military significance.

The Geneva Conventions – four related treaties adopted and continuously expanded from 1864 to 1949 – represent a legal basis and framework for the conduct of war under international law. Every member state of the United Nations (UN) has ratified these conventions, which are universally accepted as applicable to every situation of armed conflict. And while additional protocols adopted in 1977 to protect people and property from the effects of modern warfare have not been recognised by all UN member states, the Geneva Conventions are still a powerful tool to help define war crimes and ensure offenders are punished.

However, not all warring nations are members of the UN, and deterrents don't always work. And as recent history shows, militants, warmongers and despot leaders continue to commit abominations across the world.

This mother in Sierra Leone was forced to hold her daughter's hand as it was hacked off

INNOCENT VICTIMS

When researching *War Crimes*, Claire Welch trawled through a century's worth of grisly war reports from the archives of UK newspapers *The Mirror* and *The People*. This period included World War I (1914-1918) and World War II (1939-1945), along with more recent conflicts in Bosnia, Iraq, Syria, Afghanistan, Sri Lanka, Rwanda and Libya.

For Welch, it was the personal anecdotes she discovered that had the most impact. "When reporters spoke directly with those who'd witnessed conflict or suffered as a result, the stories were incredibly poignant," she says.

The archives included accounts from the Rwandan Genocide in 1994, where a 20-year-old woman revealed how Tutsi people – the country's ethnic minority – were offered the chance to buy a bullet for a quick death, or else were hacked to death by machete-wielding Hutu soldiers. At the time Radio Uganda claimed there were as many as 40,000 corpses floating in Africa's Lake Victoria, and journalists in the area wrote about abandoned babies "screaming in the dirt".

Welch was also moved by an account from the Cambodian Civil War (1967-1975), where a young woman was forced to carry ammunition and food through treacherous jungles to Khmer Rouge communist fighters, who were battling to bring down the US-backed Cambodian government.

"Hundreds of girls were forced to walk from border camps in Thailand and over the mountains into Cambodia, marching in single file, 15ft apart, so that if one of them stepped on a land mine, only a couple of girls would be blown up," says Welch. "It took seven days to reach their destination, and three days to get back. They were forced to do this for years, but the girls couldn't refuse because the consequences of *not* doing it were more severe."

CHEMICAL WORLD

Although photographs from Nazi concentration camps in World War II, and children covered in napalm burns during the Vietnam War, have become iconic images that expose the horrors of armed conflict, war crimes are still being committed across the world.

In August 2013 the world was appalled by footage from the Ghouta district in Damascus, Syria, where 1,429 people were killed by rockets containing the nerve agent sarin. Although fighters claimed these attacks were aimed at rebels taking part in the Syrian Civil War, most of the fatalities were civilians, 426 of whom were youngsters.

While this was the worst chemical attack since the Iran-Iraq War (1980-1988), Welch says chemical and biological attacks have become less frequent, mainly thanks to the 1997 Chemical Weapons Convention (CWC) which outlawed the production, stockpiling and use of chemical weapons. Figures from 2013 suggest that 82 per cent of the world's stockpiled chemical weapons have been destroyed – but, as the attacks in Syria prove, enforcing international treaties is a huge challenge.

"Not everyone complies with the CWC," warns Welch. "There was a report in 2010 which named several countries that are alleged to have stockpiles of chemical and biological weapons. And recently Russia accused the United States of not fully disclosing the chemical agents they removed from Iraq between 2003 and 2008."

PEN IS MIGHTIER THAN THE SWORD

While many notorious war criminals have been brought to justice, others have escaped unchallenged and continue to commit secret atrocities on guarded foreign soil.

A mass grave at the Nazi concentration camp, Belsen

A Muslim woman hoses her house which was burned down during the ethnic cleansing in Bosnia, 1993

The devastation in Sarajevo, Bosnia, just after the war

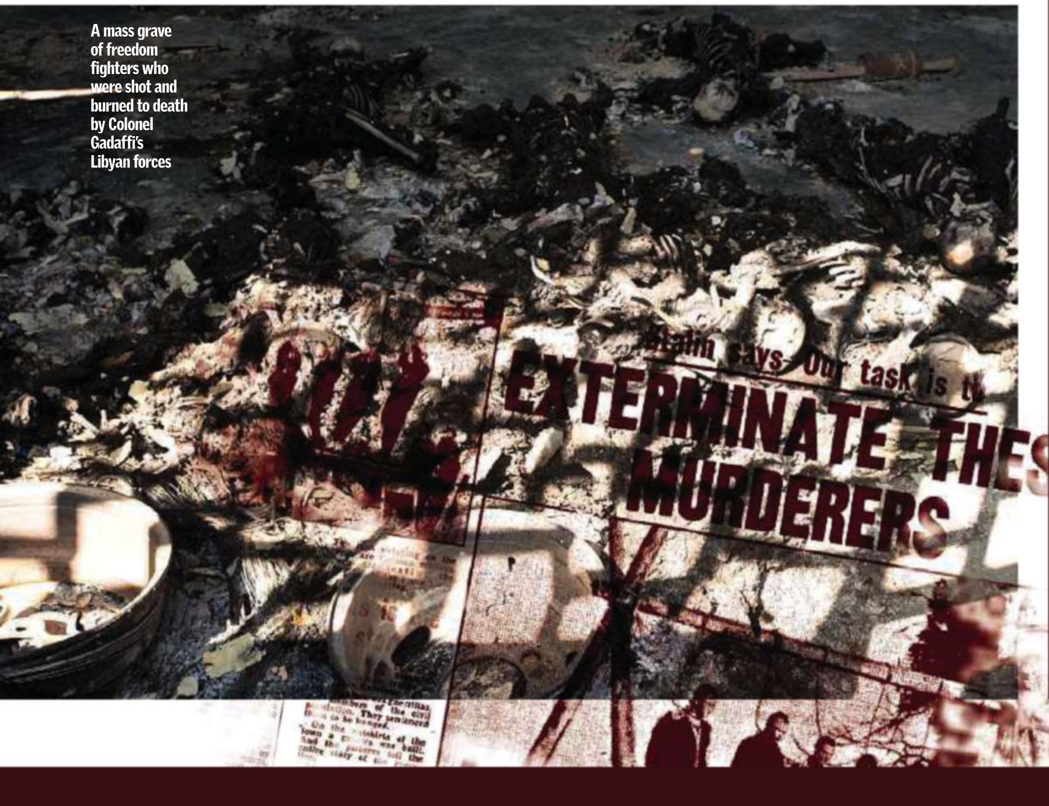
WAR REPORTERS WERE ONCE RESPECTED, BUT NOW THEY FACE ARREST, KIDNAPPING AND MURDER

Welch says that journalists are a key weapon in bringing these tyrants to justice. However, the role of war correspondents has changed radically in recent decades, and journalists working on the front line now risk arrest, kidnapping and murder.

"In the early 20th century there was respect for war correspondents, but now they're targets," Welch says. "There have been many instances of reporters being murdered or having their vehicles blown up. These people risk their lives to report the truth, so it's important that the public knows about the challenges they face."

Welch points to North Korea as a nation that currently blocks journalists and goes to great lengths to suppress the truth. Based on recent eyewitness reports, she claims the secretive country – which is currently not at war – is committing terrors against its own people that are "as bad as any war crime".

"People in North Korea risk their lives to take photos and record film, to prove to the rest of →


A mass grave of freedom fighters who were shot and burned to death by Colonel Gadaffi's Libyan forces

LEST WE FORGET...

Disturbing war crimes perpetrated by war criminals of yesteryear...

JOSEF MENGELE (1911-1979)

This notorious Nazi scientist performed inhumane experiments on inmates at the Auschwitz concentration camp, including involuntary limb amputation and injecting chemicals into prisoners' eyes. Mengele was obsessed with twins, and operated on them without using anaesthetic. After the war, Megele fled to South America and was never caught. Slayer's thrash classic, 'Angel Of Death', was written about Megele, and he was also featured in the fictional book and film, *The Boys From Brazil,* in which he tries to clone an army of Adolf Hitlers.

YOSHIO TACHIBANA (1890-1946)

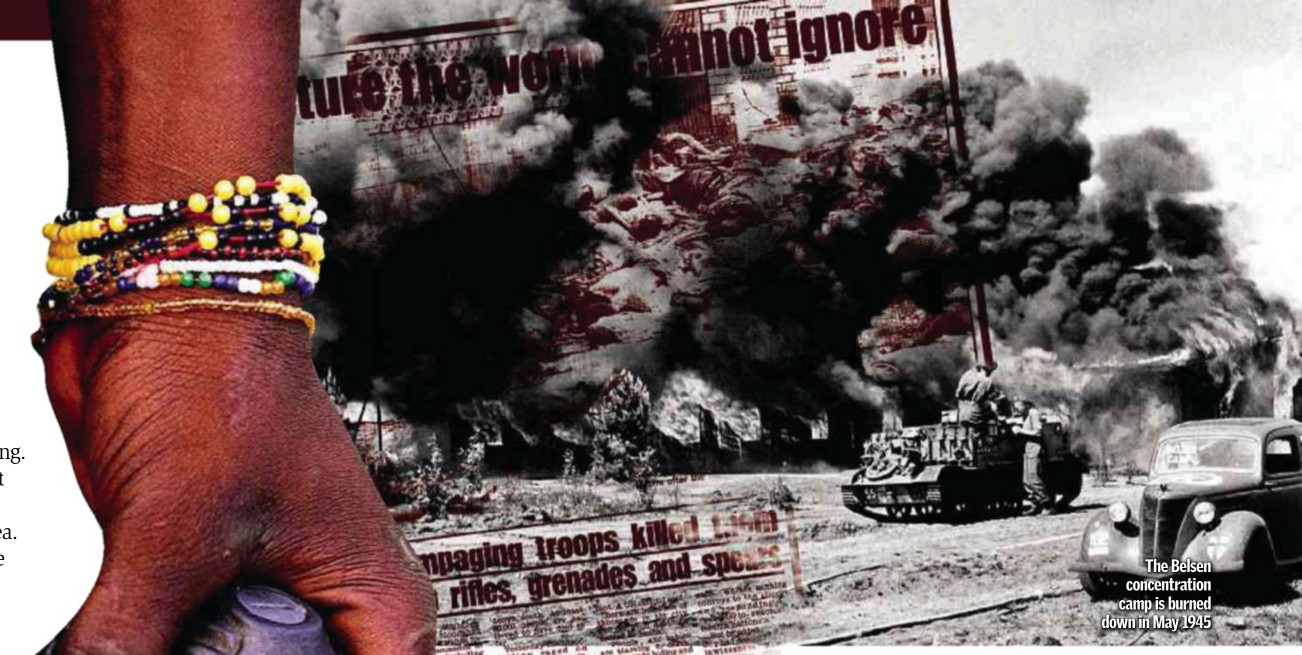
Yoshio Tachibana was the most senior officer indirectly convicted of cannibalism, which was allegedly encouraged by the Imperial Japanese Army in World War II. During a trial in New Guinea, an Indian POW revealed how he witnessed Japanese soldiers cutting and eating flesh from live prisoners. "Those selected were taken to a hut where their flesh was cut from their bodies while they were alive, and they were thrown into a ditch where they later died," the former prisoner claimed. Tachibana was hanged for other atrocities as cannibalism wasn't listed as a war crime at the time.

SURGEON GENERAL SHIRO ISHII (1892-1959)

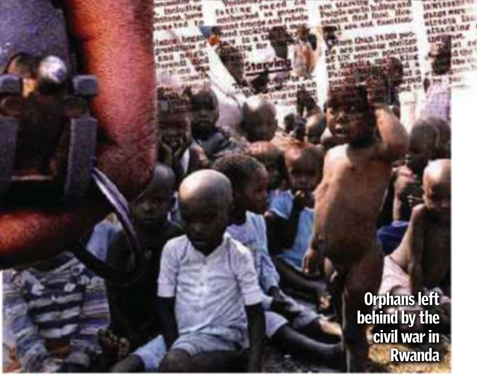
Shiro Ishii was a director of the Imperial Japanese Army research facility, Unit 731, that carried out lethal experiments on inmates during World War II. During Ishii's experiments to develop germ warfare, prisoners were injected with deadly diseases and were subjected to vivisection without anaesthetic. Other experiments included spinning prisoners to death inside centrifuges and being buried alive. When captured by the US, Ishii and other Unit 731 leaders were granted immunity from prosecution in return for information on germ warfare.

the world what's going on," she says. "Cannibalism is rife because people are starving to death. People are being forced to work in camps, or are being tortured, imprisoned and raped. Whole families are disappearing.

"I heard one report where a woman had escaped to South Korea. She claims that people in North Korea were routinely marched out of their houses in order to see neighbours being publicly executed. It's the sort of thing that went on in Sierra Leone. People are treated as objects, either to be tortured or flung aside."



The Belsen concentration camp is burned down in May 1945



Orphans left behind by the civil war in Rwanda

A child refugee in Kosovo, 1999

PUNISHMENT DUE

Although warmongers, tyrants and despots have been responsible for countless deaths over the centuries, many of them have had to face the consequences of their crimes.

On 30 December 2006, former President of Iraq, Saddam Hussein, was hanged by the Iraqi interim government. The dictator was found guilty of crimes against humanity, including the torture of women and children. Other members of his regime faced a similar fate.

In the early 2000s Serbian leader Slobodan Milosevic was indicted for genocide and other crimes during the Yugoslav Wars (ethnic conflicts in former Yugoslavia, 1991-1999), but died in captivity before his trial finished.

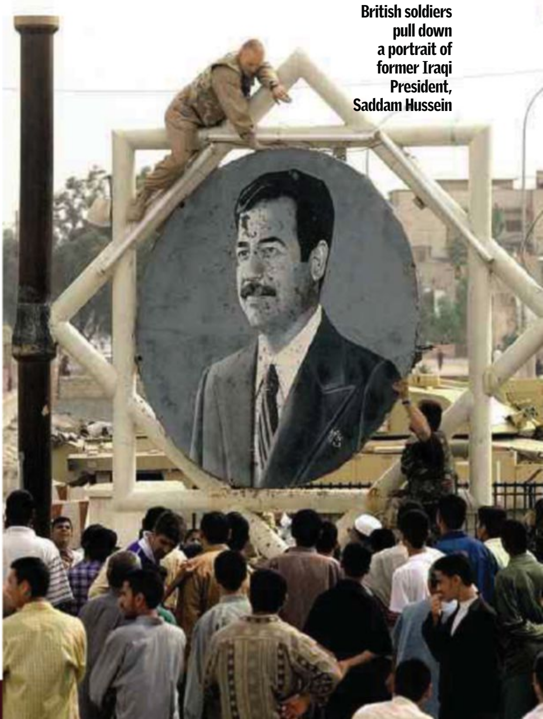
In 2011, Ratko Mladić – dubbed the 'Butcher Of Bosnia' – was captured by special forces in northern Serbia. His alleged crimes, perpetrated during the Bosnian War (1992-1995), included the torture and rape of 8,000 Muslim men and boys in the town of Srebrenica in 1995. Judge Fouad Riad, speaking on behalf of the UN, claimed there was evidence of "unimaginable savagery" overseen by Mladić, including "hundreds of men being buried alive". In one instance, it's also alleged that Mladić's soldiers forced a grandfather to eat the liver of his own grandson. Mladić's trial is still ongoing.

Another disturbing case involved Charles Taylor, the former Liberian warlord and president who was part of the resistance group that initiated the First Liberian Civil War (1989-1996). Taylor is currently serving a 50-year sentence in a British prison after he was found guilty of aiding and abetting rebel forces during the Sierra Leone Civil War in return for a haul of 'blood diamonds'.

According to *The Guardian*, one of the many atrocities attributed to Taylor – which was highlighted during his trial – involved him publicly disembowelling a man, and ordering his

HUNDREDS OF MEN WERE BURIED ALIVE DURING THE BOSNIAN WAR OF 1992-1995

Former Nazi officers are forced to bury their victims following a war crimes trial in 1945



British soldiers pull down a portrait of former Iraqi President, Saddam Hussein intestines to be stretched across a road to form a checkpoint. Broadcaster Al Jazeera also reported that Taylor forced his troops to take part in cannibalism, and sacrificed a pregnant woman by burying her alive. In addition, Taylor was found guilty of enlisting and indoctrinating child soldiers; an exploitative war crime that's become common in African conflicts.

An intriguing development in bringing war criminals to justice are the retrospective trials now being staged for surviving, lower-ranking former Nazis. Welch points to the case of John Demjanjuk, a former guard at the Sobibór death camp in Poland who was convicted in 2011 for being accessory to the murder of almost 28,000 Jews during World War II. Demjanjuk appealed his guilty verdict, but died in 2012 before his case could be reconsidered.

“Even though there was no evidence directly implicating Demjanjuk, he was still convicted, which has led to groups of young European lawyers – especially in Germany – aiming to convict lesser-ranking former Nazis before it’s too late,” Welch says. “They’re supported by the Simon Wiesenthal Center, which is an international Jewish human rights organisation named after a holocaust survivor who became a celebrated Nazi hunter following World War II.”

Welch also says that revised laws mean former soldiers can now be prosecuted for crimes they committed on the orders of a superior.

“Last year, a 92-year-old former Nazi was convicted of killing a Dutch resistance fighter in September 1944,” she says. “Originally, military officials used the excuse that they were acting under orders. But the conventions have changed. This applies to war crimes and trials across the board now, not just Nazis.”

A child soldier called Felix Musa is drawn into the fighting in Sierra Leone, 1999

THE TRUTH IS OUT THERE

Tragically, war crimes continue to distress and outrage the world. And while it’s becoming more dangerous for war correspondents to collect proof of atrocities, the rise of mobile technology means that eyewitness video footage is now more easily collected and distributed via the internet. For those who can stomach it, shocking and violent insights into contemporary conflicts across the globe is readily available.

But unlike the crimes committed by Mafia gangsters or serial killers, there’s no morbid thrill or macabre buzz from reading tales involving war crimes. Abominations committed during warfare are too nefarious and widespread to fetishise, and the death tolls and suffering involved make them impossible to revere. Instead, reports of war atrocities are a stark reminder of the depraved depths that man can sink to when corrupted by greed, power and extreme prejudice, and are the worst examples of man’s inhumanity to man that you’re ever likely come across.

“I’ve had several friends who got morbidly fascinated and excited by tales of serial killers,” says Welch. “But while they want to read about these twisted individuals, war crimes are something else entirely. They’re something everyone should know about and be aware of.”

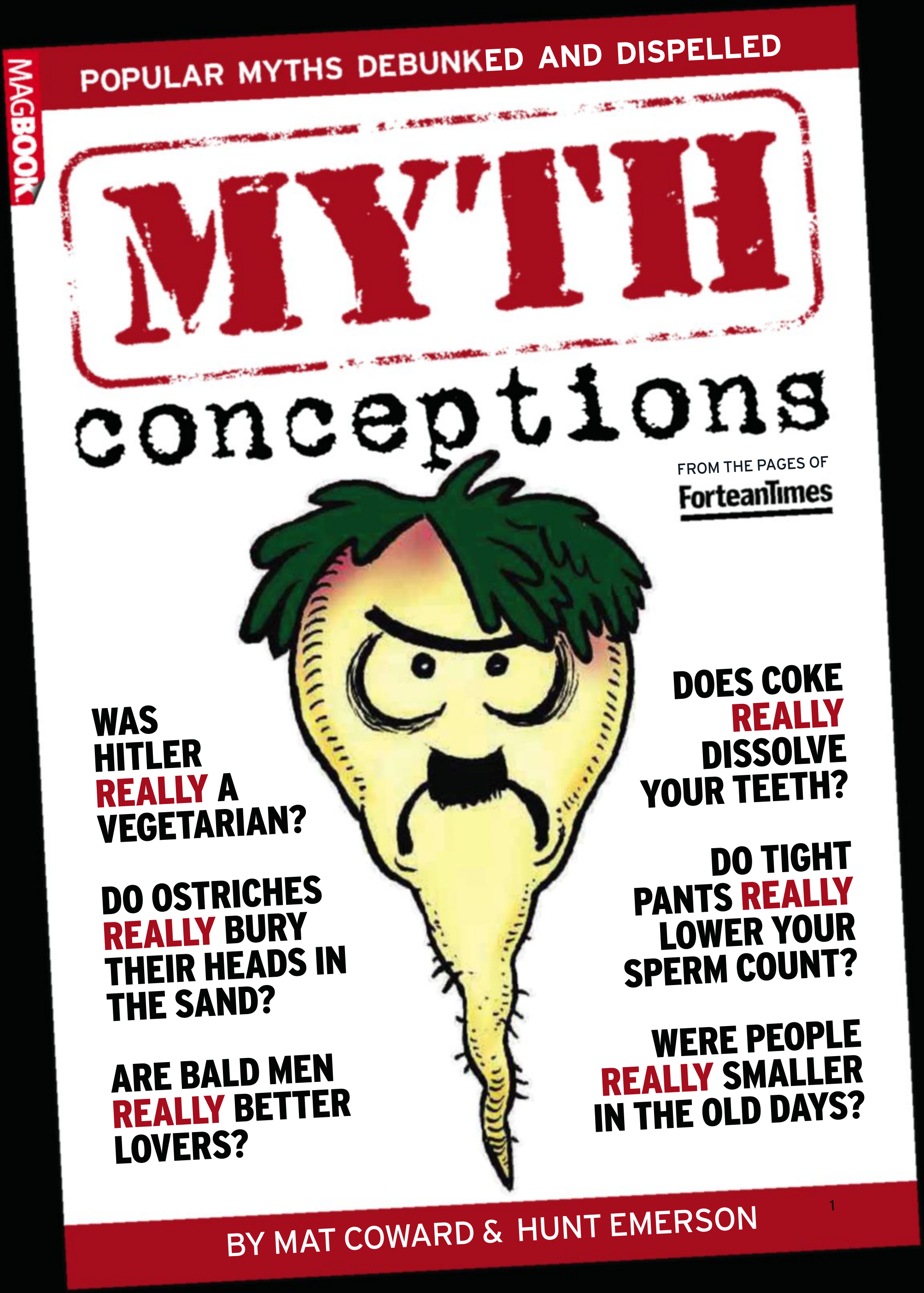
> **LIBERIAN WARLORD CHARLES TAYLOR ORDERED A MAN TO BE PUBLICLY DISEMBOWELLED, AND HIS INTESTINES STRETCHED ACROSS A ROAD AS A CHECKPOINT**

Living in the comfortable West, it’s easy to bury your head in the sand and ignore the plight of others. However, the only way humanity can ever hope to learn from its mistakes is to confront the evils man has perpetrated on his neighbours. And while charitable organisations such as the Red Cross and Amnesty International work tirelessly to protect and preserve human rights, it’s also up to individuals to do their own research and understand the evils that are destroying far-flung nations.

“I was shocked by how little I knew about global atrocities,” confesses Welch. “There was a young woman on the radio recently talking about how her family disappeared in North Korea. During the Bosnian War, a five-year-old girl was walking through a market in Sarajevo, but had to be rushed to hospital when her arm was severed in a surprise attack. You hear about these things, but it’s not until you start putting them altogether – like I did in my book, for example – that you realise how scary the world is.” Ⓑ

War Crimes: From The Case Files Of The People And The Mirror by Claire Welch is published by Haynes Manuals, priced £8.99, and is available at Haynes.co.uk

THE TRUTH ISN'T OUT THERE...



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MYTH conceptions

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HELLO DOLLY!

One morning at 5am the streets of Tokyo were invaded by a gang of real-life anime girls, each the work of artist Shimakaze, Japan's most respected 'doller'…

PICTURES
KARL DOYLE

COSTUMES CREATED BY
SHIMAKAZE

PRODUCER
KEROPPY MAEDA

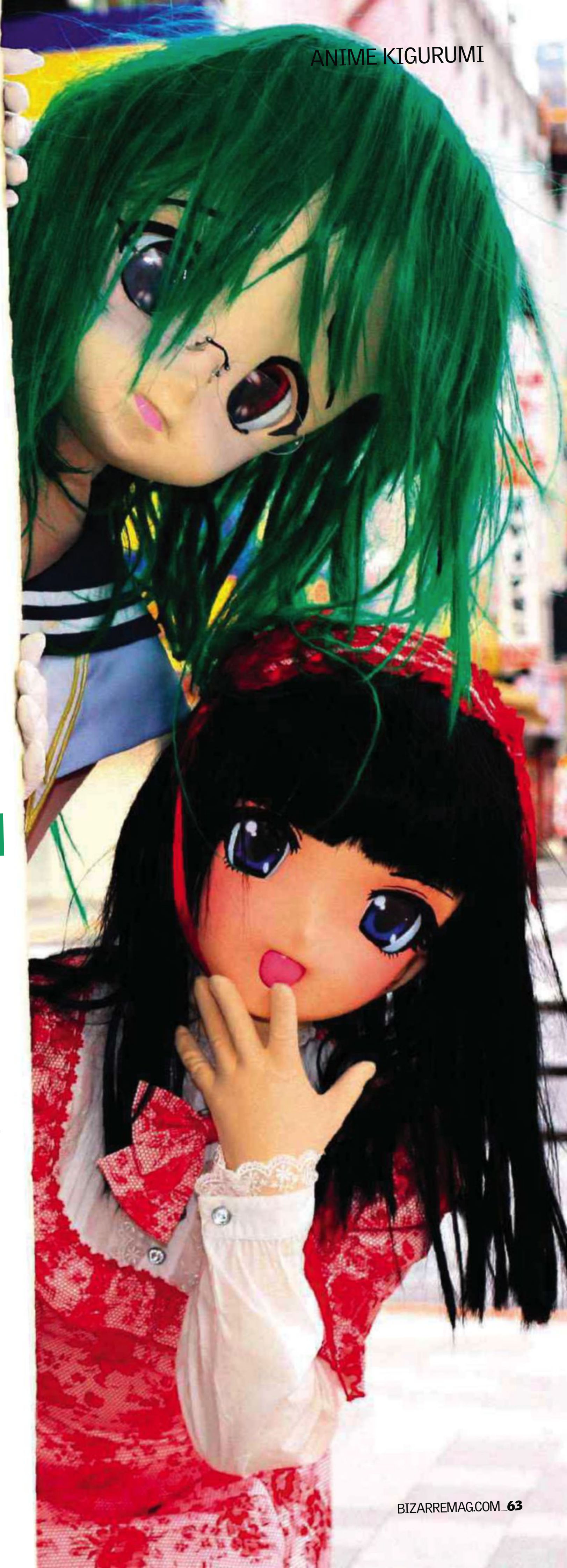
SPECIAL THANKS TO
TOKYO DOLLERS, MIINA, HIKARU MIYAKAWA

Here at *Bizarre* we can't resist a little *anime kigurumi*. And if you don't know what the hell that is, prepare to fall in love.

Kigurumi is the Japanese term for wearing elaborate outfits to portray cartoon characters, most often animals. But while your normal *kigurumi* fan is happy stuffing themselves into a fluffy, fuzzy or feathered costume, *anime kigurumi* devotees instead portray humanoid characters by wearing stylised bodysuits and outsized masks.

The person wearing the suit – known as the *animegao* or 'doller' – remains silent when in public, and uses only physical gestures to convey emotions and communicate with the people around them. But while dolling is a niche speciality in the cosplay world – and in Japan is most commonly seen in promotional events for anime films and TV shows – the rise of manga culture in the West has sparked interest in *anime kigurumi*, and dollers have now become a regular feature at comic and sci-fi conventions, where their strict attention to costume detail is welcomed by other fantasy fans.

Intriguingly, there's also a kinky side to *anime kigurumi*. As most dollers are men who dress →



as female characters, it's also considered a form of crossplay. And while there's been a long tradition of Japanese actors portraying female characters on stage – which has undoubtedly influenced the dolling movement – what we like best is how the costumes allow a male cosplayer to become a fantasy female and act out their wildest desires.

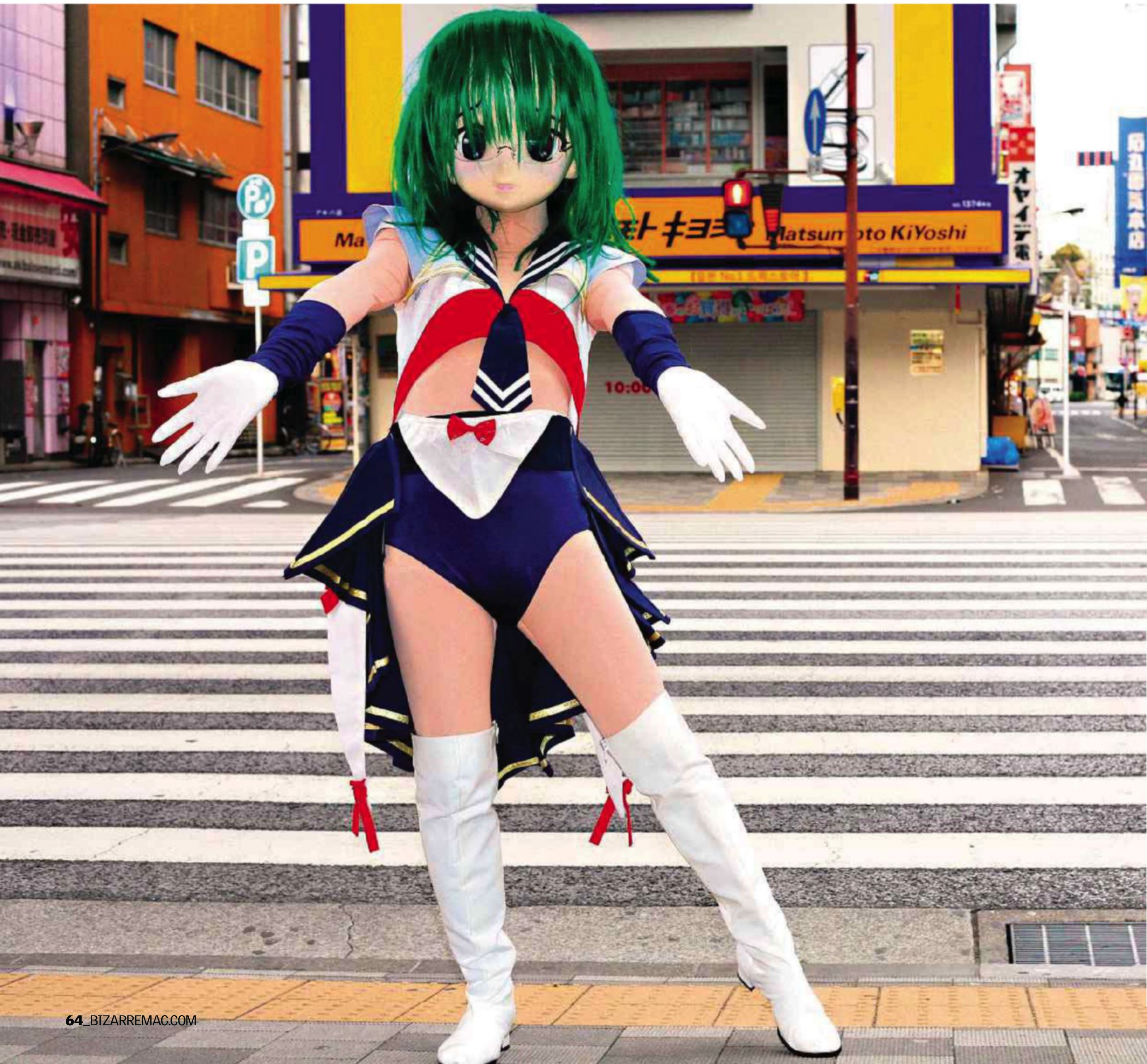
To find out more we spoke to Shimakaze, the most respected doller in Japan and one of the first artists to produce *anime kigurumi* costumes. And when you see the photos of his stunning costumes over the next four pages, you'll understand why he's become a legendary name.

Tell us a more about yourself, Shimakaze…
Well, as you can tell from my pics I'm a doller, and enjoy I transforming myself into fictional characters. I wear girls' clothes and full bodysuits, along with huge heads that allow me to take on the persona of an anime character.

How long have you been doing this?
I've been making my characters for over 15 years, but not so much for selling – it's more for myself.

Where did you learn to create such incredibly detailed costumes?
When I was a student at university I became interested in the world of transvestism, and

"EACH COSTUME POSES ITS OWN CHALLENGES, BUT THEY COST BETWEEN £180 AND £600 TO MAKE"



“AT UNIVERSITY I DISCOVERED THE WORLD OF TRANSVESTISM AND THE ANIME SERIES *SAILOR MOON*”

around the same time I also discovered the anime series *Sailor Moon*, which was big in Japan around 18 years ago. I have a vivid memory of going into a department store and seeing a life-size version of the main character from *Sailor Moon*, and this made a huge impression on me. After that I wanted to learn how to make these characters for myself.

Where there any other influences on your work aside from anime?
Not really. My inspiration mainly comes from anime, and also from the small plastic figures you can buy based on anime characters. I study these figures carefully, and work out how to re-create them as life-size costumes.

When I started out 15 years ago there were not many people doing this, and I'm now regarded as one of the founders of this movement. I premiered my first costumes at Comic Market, which is a large *otaku* festival in Tokyo (*otaku* is a Japanese term for people with obsessive interests, most commonly anime and manga fandom). My first costumes were transvestite / cosplay outfits, and as people loved them I decided to keep working and evolve my art further.

How do you go about making these costumes?
It takes me around three months to make a costume. I start by making a small 3-D character, and then I spend some time developing its personality. When I'm pleased with the results I scan the model into my computer, where I can make further changes and manipulate the character before I make a large scale version.

I make the heads from Styrofoam, which is a pretty light material that's easy to wear for long periods of time, but is also strong and won't break easily. Then I paint the head, add the hair, and put a layer of sponge on the inside so that it's comfortable. The process takes a long time as I'm always reviewing the design and making changes.

How much do they cost to create?
That's a hard question to answer as each costume poses its own challenges, but maybe between \$300 – \$1,000 (£180 – £600).

Where do you show off your creations?
I wear my doller outfits to lots of parties in Tokyo, and I've also appeared on local television station Kigurumi TV with Miina Chan, another doller artist who started out working with me but is →

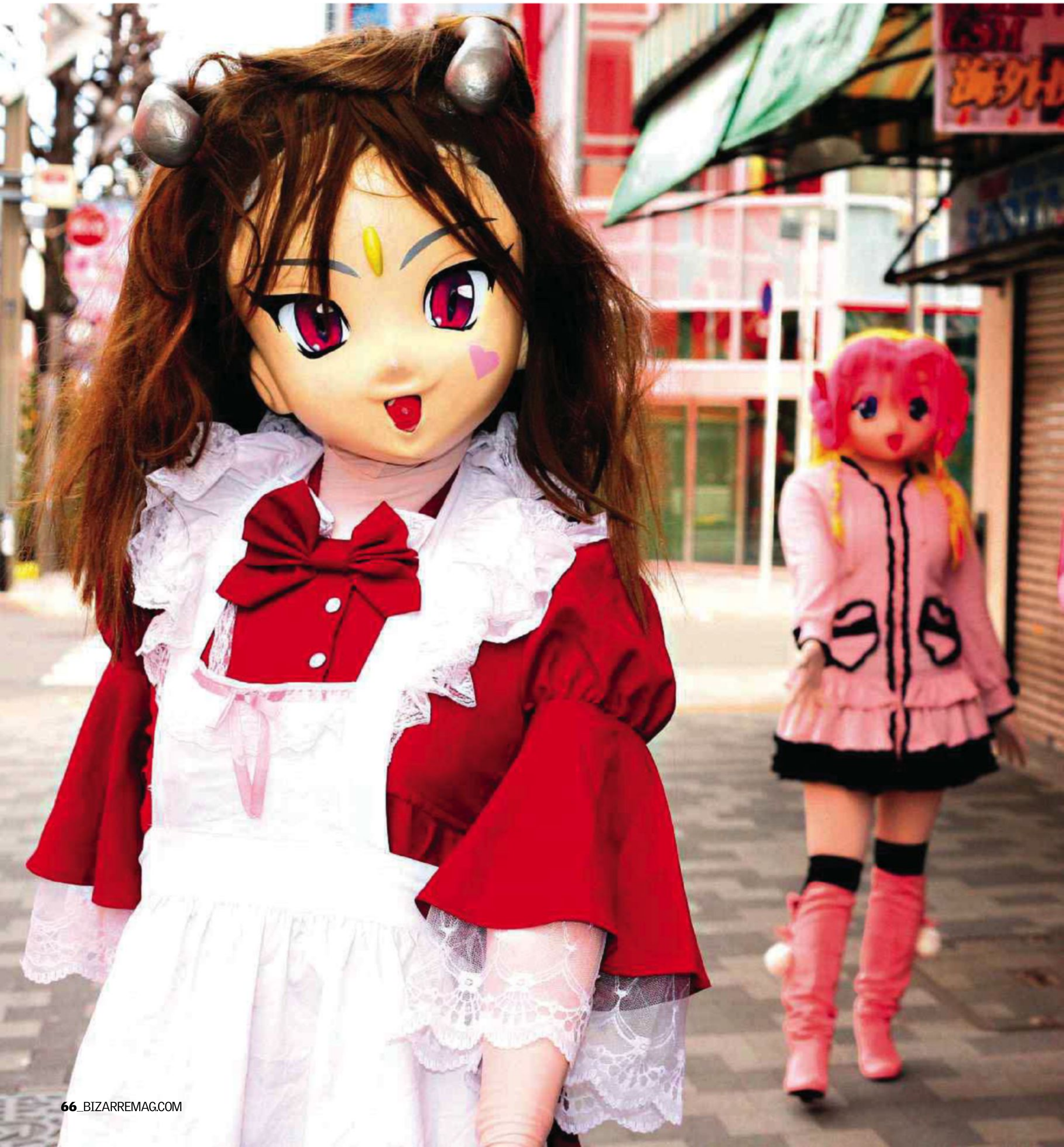
now breaking out on her own. I've also exhibited my costumes with other dollers at a gallery in Harajuku, which is a fashionable area in Tokyo where thousands of young people hang out.

How do you make a living as a doller?
During the week I have a full-time job in a big company, but at the weekends I transform into my characters and spend my free time dolling. When I get home from work in the evening the first thing I do is get out my doller kit and begin working on new costumes. I only live in a small apartment, but I have over 40 heads!

Tell us a little more about the project pictured on these pages…
With my doller friends in Tokyo, I wanted to produce a photo project that took place on the city streets. We talked about the idea for a long time, but finally we managed to get a gang of dollers together. The photos are taken at 5am one Sunday morning when Tokyo was still asleep, so there weren't many people walking around. We wanted to create a fictional world for the photoshoot, so it was very important to not see any human faces in the images.

We did the shoot in Akihabara, the area of Tokyo that's also known as 'electric town' because it's where all the biggest electronics and videogame stores can be found, and is generally accepted as the heart of the *otaku* world. And as the doller world as a strong connection with *otaku* culture, it made sense to shoot the images there.

Did you create all the characters?
I created all the characters, except for Miina Chan. A lot of active dollers copy anime characters, but I prefer to create original costumes. The characters you see in these images are



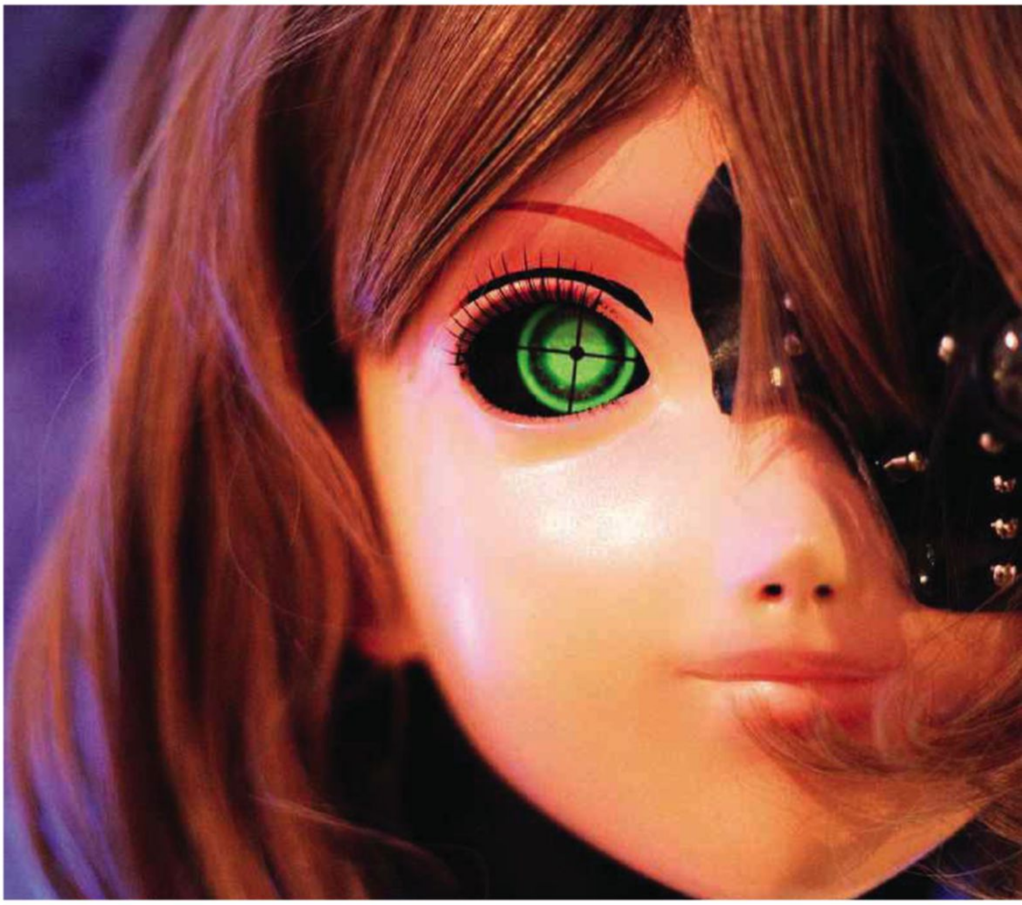
different types of girls – one is created in a *kawaii* (cutie) style, one is more girlie, and another is more colourful and futuristic. The final character with the red eyes and horns is an alien from outer space.

How do you find people to take part in your doller shoots?
I want to spread the popularity of doller culture, and I enjoy meeting new people who want to be part of this group. The people who come to me usually have some connection to this world already – normally a strong interest in *otaku*.

> “WHEN I GET HOME FROM WORK IN THE EVENING, THE FIRST THING I DO IS GET OUT MY DOLLER KIT AND BEING WORKING ON NEW COSTUMES”

Doller artists enjoy interacting with people on the street or at parties. We enjoy becoming a living fictional character – we don’t verbally communicate with the public, and we love to be set apart from mainstream society. This shoot is a little unusual as the images don’t feature any ‘real’ people, but I wanted it to have a different feel to other doller sets.

What projects are you planning to work on next? And do you have plans to take your creations to other countries?
I’m thinking about shooting something that combines girls and robots, and allows technology to collide with dollers in an unforgettable set (example below). As for travelling, I'd like to visit the UK, but at present I have no firm plans.



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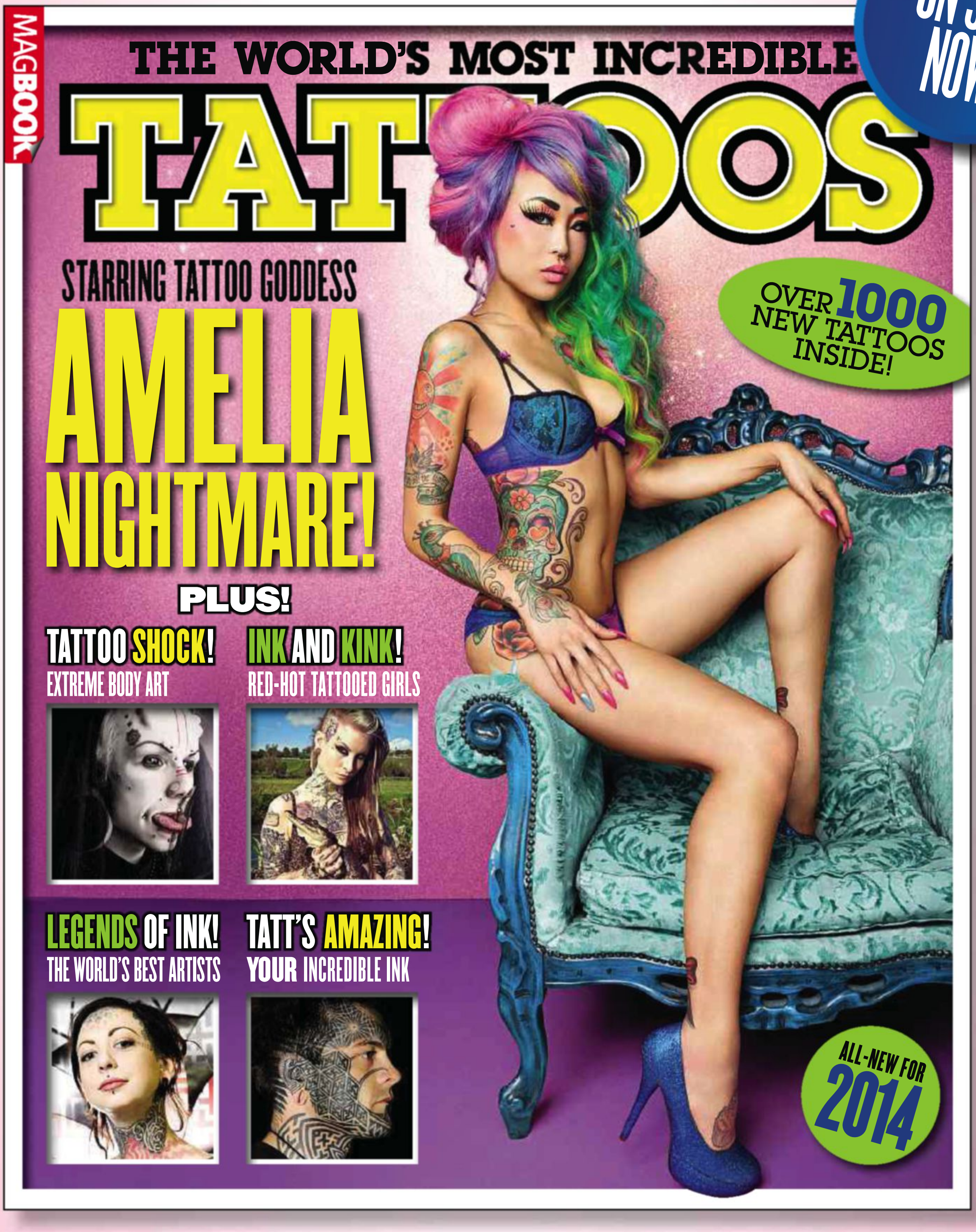

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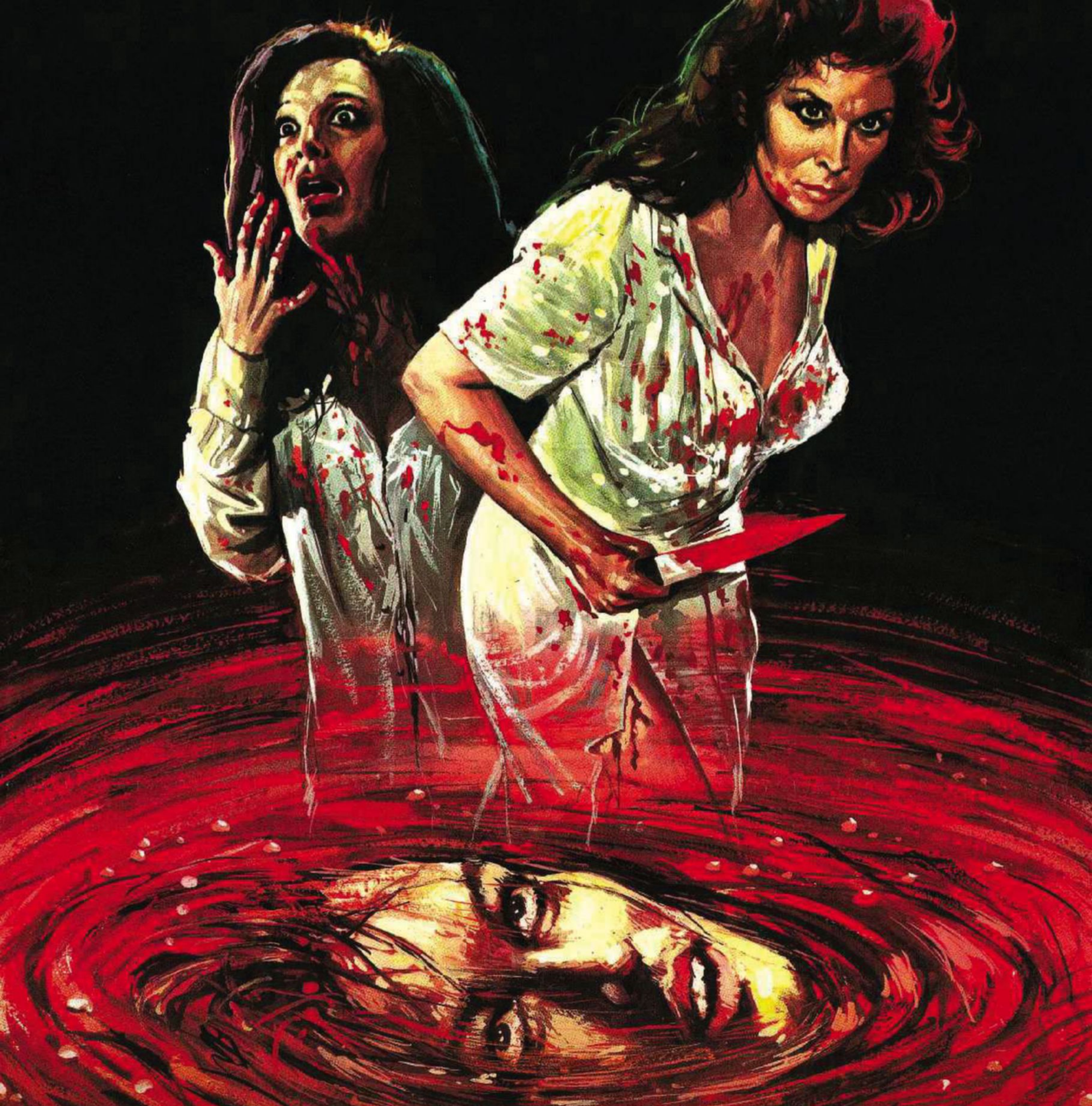

HOUSE OF PSYCHOTIC WOMEN

In her book *House Of Psychotic Women*, **Kier-La Janisse** explores female neurosis in exploitation movies and argues that – despite what some feminist critics may argue – the horror genre plays a vital role in bringing women's issues to the big screen →

House Of Psychotic Women author, Kier-La Janisse

For me, it all started with *Possession* – Andrzej Żuławski's film about a woman who forsakes her husband for a bizarre, tentacled creature that she keeps in a run-down Berlin apartment…

Formally speaking, *Possession* is cinematic perfection, with its deep blue hues, labyrinthine locations, and the hypnotic cinematography of Bruno Nuytten. But that's not what drew me to return to it again and again. There was something terrible in that film; a desperation I recognised in myself, in my inability to communicate effectively, and the frustration that would lead to despair, anger and hysteria.

My relationship with this film caused me to look at what kinds of warnings – or, in some cases, reinforcements – I was getting out of other films in which disturbed or neurotic women figured greatly. For over a decade I kept a log of these films, accompanied by rambling, incoherent notes that were all pieces of a puzzle that I had to figure out how to put together in order to write what would become my book, *House Of Psychotic Women*.

But my starting point was a question, and that question presented itself easily: I wanted to know why I was crazy – and what happens when you feed crazy with more crazy?

WOMEN AND HORROR

As with most female horror fans, people love to ask me what it is I get out of watching fright flicks. I give them the stock answers: catharsis, empowerment, escapism and so on. Less easy to explain is the fact that I gravitate toward films that devastate and unravel me completely – a good horror film will more often make me cry than make me shudder. I remember someone describing their first time seeing Paulus Manker's *The Moor's Head* as so devastating they had to lie on the pavement when they exited the cinema. Now, that's what I look for in a film.

Cinema is full of neurotic personalities, but I decided to focus on women because this is what I know. And again, I decided to focus on horror films because this is what I have experience of. Everything in my early existence – the 'Creature Feature' double bills of old Hammer and AIP films, the Alice Cooper records and stage shows, Halloween TV special *The Devil And Daniel Mouse*, *Scooby-Doo* and *The Hardy Boys Mysteries* – shaped me for this particular future. I was chauffeured into this dark terrain by my parents, but I stayed there because of something in myself. And that 'something' was decidedly female.

The concept of female neurosis that proliferated in 19th century literature and extended into 20th century cinema became such a self-fulfilling prophecy that well-adjusted, secure and good-humoured female characterisation was seen as an appealing but improbable alternative to reality. As Bram Dijkstra points out in his book *Idols Of Perversity* (1986), it was from the roots of *fin de siècle* culture that the stereotype of female emotional development grew, that stereotype that we would encounter again and again throughout cinematic history: the weak, swooning girls of *The Cabinet Of Dr Caligari* and the Universal monster shows; the masochistic death wish of Louise Brooks in *Pandora's Box*; the crippling paranoia of Hitchcock's Rebecca and her counterpart in *The Horrible Dr Hichcock*;

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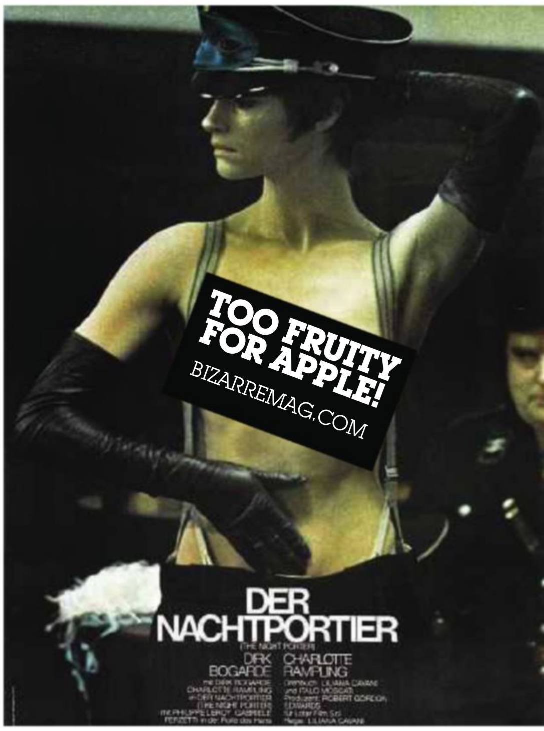

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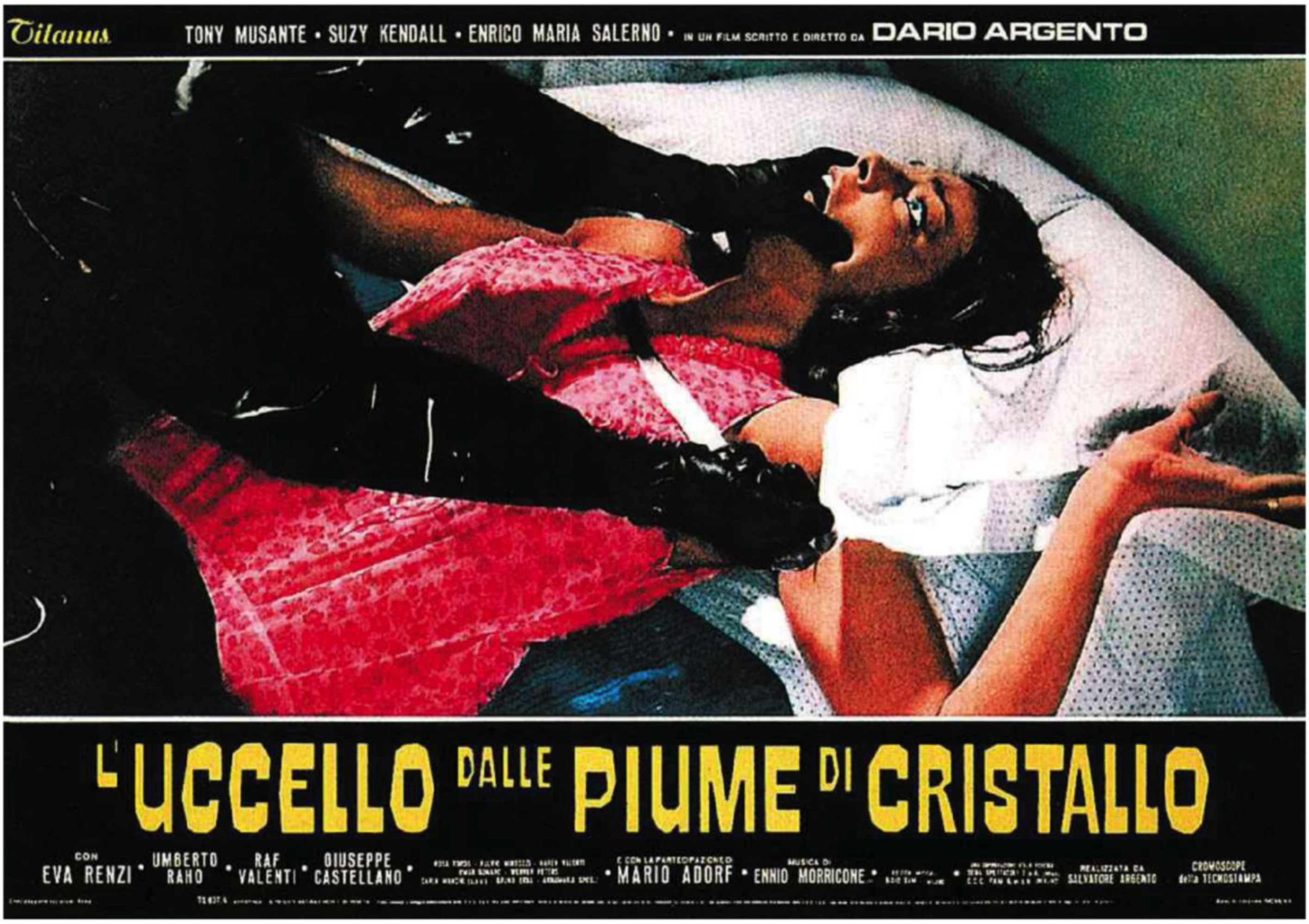
Titanus
TONY MUSANTE • SUZY KENDALL • ENRICO MARIA SALERNO • IN UN FILM SCRITTO E DIRETTO DA DARIO ARGENTO
L'UCCELLO DALLE PIUME DI CRISTALLO
CON EVA RENZI • UMBERTO RAHO • RAF VALENTI • GIUSEPPE CASTELLANO
E CON LA PARTECIPAZIONE DI MARIO ADORF • MUSICA DI ENNIO MORRICONE
REALIZZATA DA SALVATORE ARGENTO
CROMOSCOPE della TECNOSTAMPA

the repression of *A Lizard In A Woman's Skin*; the dangerous obsessiveness of *Trance*; the hysteria of *Possession*.

Unlike her lauded male counterpart – the eccentric – the female neurotic lives a shamed existence. But the shame itself is a trap, and one that is fiercely protected by men and women alike.

MANY CRITICS DISMISS HORROR FILMS AS ANTI-WOMAN, BUT I HOLD THAT HORROR IS A WOMEN'S GENRE. NO OTHER GENRE EXPLORES FEMALE ISSUES LIKE HORROR DOES

FEMINIST HORROR

Hyperbolic responses to the 'emancipated woman' resulting from second-wave feminism were ever-present in early 1970s horror, and men's fears either materialised as murderous, lust-filled females, or found relief in the reinforcement of pre-existing 'woman as helpless victim' stereotypes.

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But just as men struggled to adapt to this practical exercise in equality of the sexes, so did women, many of whom were opposed to the feminist movement from the outset, or were at least comfortable enough in their existing lifestyles to find it a distinct threat. After all, feminism was critical of them. It accused them of being complacent, mindless, dependent upon men for both money and self-worth. It saw them as weak and pitiful.

When I first started edging into film writing in the mid-1990s, I was all about girl power; how horror films (even slasher films) were empowering to women, how most horror films were about men's anxieties concerning the nature of femininity and female sexuality, gender relations, castration anxiety – all this great, meaty stuff. I saw positive female representation in everything, no matter how ostensibly reprehensible the film's politics.

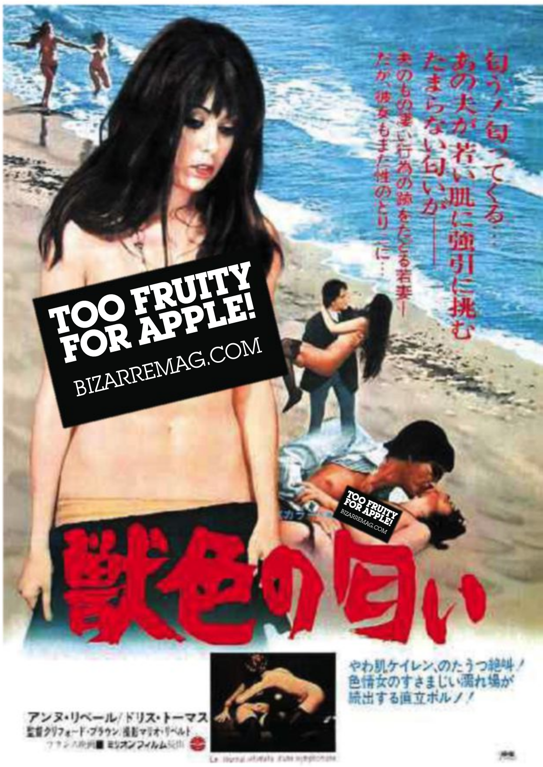
For a female horror / exploitation film fan, that's a great place to start; certainly much more productive than denouncing the genre as some counter-revolutionary, misogynist exercise in populist entertainment. But I often found myself generalising, and the brevity of magazine articles allows for that, even encourages it. I wanted to explore neurotic characterisation as comprehensively as I could, but I also didn't want to write a dense book of horror theory – I needed to focus on what I know: namely, that the films I watch align with my personal experience in that every woman I have ever met in my life is crazy, in one way or another. Whether or not that's a disparagement was part of what I sought to explore in my book. →

We have more patience, or perhaps even empathy, for fictional characters than we do for their real-life counterparts. Faced with neurosis in film or literature, we want to investigate rather than avoid. If watching horror films is cathartic because it provides a temporary feeling of control over the one unknown factor that can't be controlled (death), then wouldn't it make sense to assume a crazy person would find relief in on-screen histrionics?

In real life, the 'house of psychotic women' was the trifecta of myself, my mother and my stepsister. I was a violent adolescent, and spent most of my teenage years in group homes, foster homes and detention centres, accompanied by years of involuntary therapy that only encouraged my rebellion further. It was through watching films that I was able to navigate troubled relationships with the other women in my life, and to see bad behaviour not dissimilar to my own paraded on the cinema screen, where I could view it more objectively. This ability to see myself from the outside has literally kept me from the nuthouse on many occasions.

This comes down to choices, decisions, personal agency. A key element of the hundreds of genre films that explore female neurosis is that interplay between victimhood and choice. In many of these films, a woman's ability to choose is compromised by external factors ranging from a husband and / or child to the pressures of society itself. Viewed in succession, the patterns become obvious, and the primary issue that seems to span multiple subgenres – from possession films to devil-cult films to rape-revenge – is this: there is a fissure between what a woman is and what she is expected to be. Sometimes this fissure can grow to a chasm. Out of that chasm, molten lava can erupt – and when it does, look out. I've often likened this capacity for intense emotion to a superpower – one that can be used for good or evil. What makes the difference is choice. Sometimes we forget we have a choice, and that's where movies can help remind us. At least, that's what they do for me.

DIRECTORS AS VARIED AS ROMAN POLANSKI AND ANDY MILLIGAN HAVE PLUMBED THE DEPTHS OF FEMALE NEUROSIS


匂う！匂ってくる…
あの夫が若い肌に強引に挑む
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夫のもの凄い行為の跡をたどる若妻—
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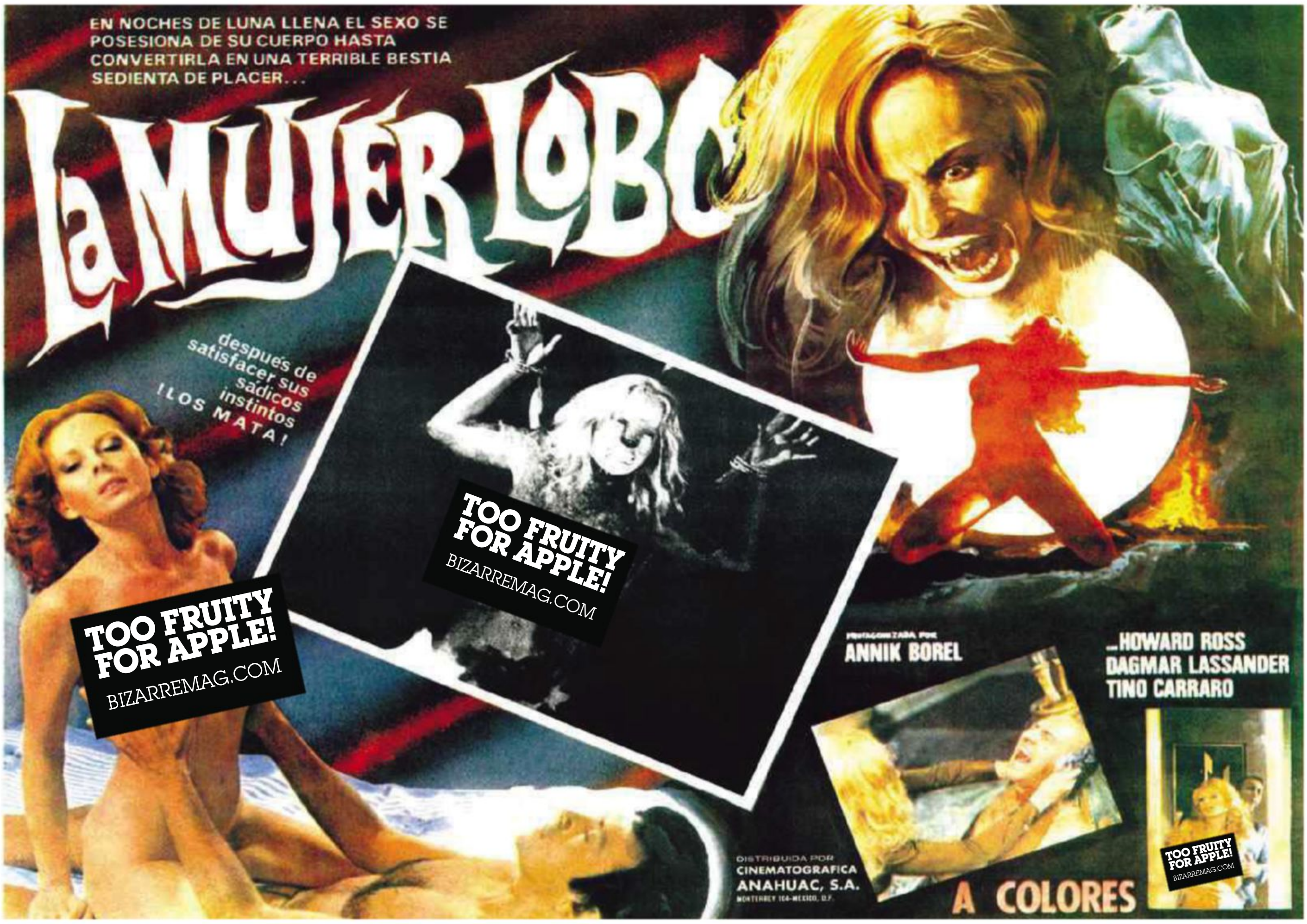
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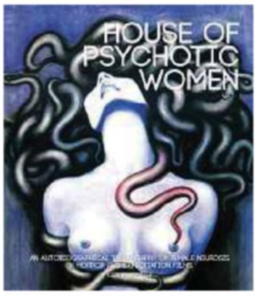
HORROR: A WOMAN'S GENRE

While many critics dismiss horror films as anti-woman, I still hold that horror is a woman's genre. No other genre explores female issues or gives leading roles to as many women as horror does. Look at some of the popular horror films of the last few years: *Excision*, *Proxy*, *Starry Eyes*, *Mama*, *Stoker*, *American Mary*, *Housebound*. And this is just a handful of the many female-centric films the genre has to offer.

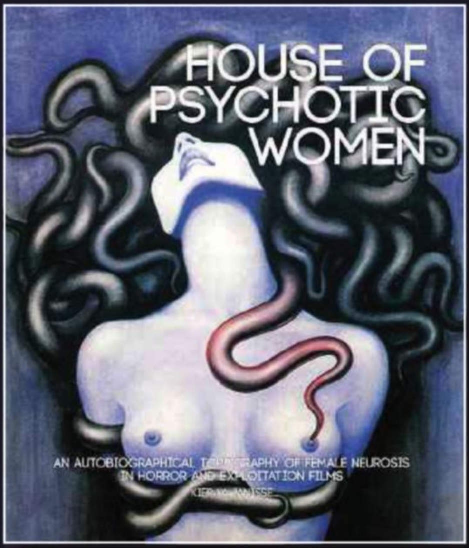
Naturally, my interests extend beyond conventional genre boundaries, because exploitation cinema, like any other, does not exist in a vacuum; there has been constant interplay and cross-pollination over the decades between 'legitimate' cinema and genre movies. Films such as *Morvern Callar* and *Born Innocent* sit alongside *Let's Scare Jessica To Death* and *Antichrist* in my book's catalogue of titles.

Directors of pedigrees as varied as Roman Polanski and Andy Milligan have plumbed the depths of female neurosis because it's such fertile ground. You could say that the entire catalogue of rape-revenge films are descended from Ingmar Bergman's *The Virgin Spring* and the medieval folk tales that inspired it, and that many of the characters that inspired *House Of Psychotic Women* owe a certain debt to those created by directors as diverse as Michelangelo Antonioni, Richard Lester and Yasuzô Masamura. The horror genre is incredibly rich in both heady ideas and cinematic references, and it is the one place where a woman's dangerous emotions really get to play.

House Of Psychotic Women follows my own personal trajectory. While it examines cinematic patterns and goes in and out of film synopses and critiques, it's still, at the end of the day, a book about my life. But I realised through writing it that we all watch movies this way; we all bring our baggage with us into the cinema, and filter what we see through our own experiences. For me, the end result is this: with every crazy woman I see on-screen, there's one less in real life.


HOUSE OF PSYCHOTIC WOMEN

This text is adapted from the introduction to *House Of Psychotic Women: An Autobiographical Topography Of Female Neurosis In Horror And Exploitation Films* by Kier-La Janisse, available from FAB Press at Fabpress.com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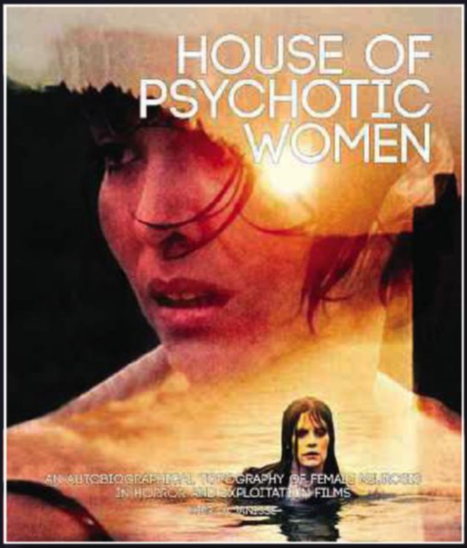
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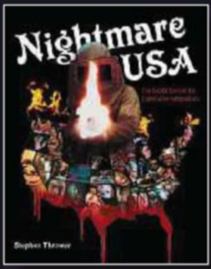
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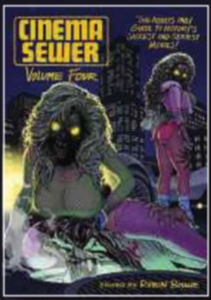
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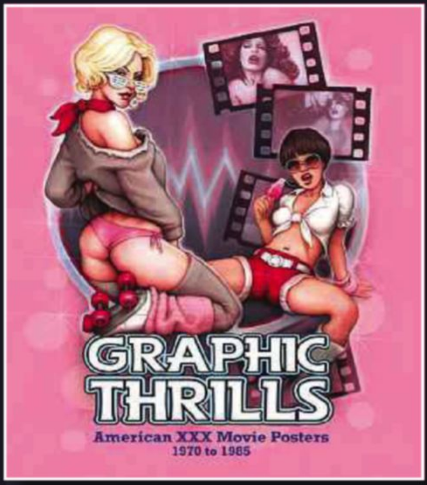
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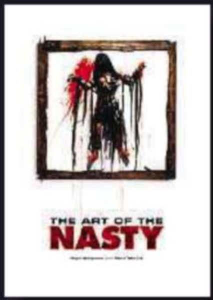
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Salvation Visual Assault #9

FLESH, FANGS AND FANTASY

For more than a century, vampires have haunted the darker corners of popular fiction. But in this modern era of Facebook, Twitter and *True Blood*, **Nigel Wingrove** argues that bloodsuckers have lost their ability to scare, and have instead become an aspirational role model →

WORDS, CONCEPT AND ART DIRECTION **NIGEL WINGROVE**

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YOUR HOST NIGEL WINGROVE

Each month in *Bizarre*, Nigel Wingrove – founder of the horror film company Redemption Films and the Salvation Group, and creator of the online alternative female collective, Satanic Sluts – will be assaulting you with a series of subversive, fashioned-themed, eye-popping photos to bring to life a facet of alternative culture or to make the ordinary extraordinary! All are guaranteed to push your sick and twisted buttons.

This month Nigel is using vampires as a springboard for his subversive take on the world of fashion. Find out more about Nigel and his work at **Salvation-films.com** and **Nigelwingrove.com**

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PICTURE: CHRIS BELL © SALVATION FILMS 1994

From cinematic monster and sexual predator to Hammer pin-up and cult antihero, vampires have taken many forms in blockbuster films and hit TV shows in recent decades. But having been filtered through fiction as diverse as *Buffy The Vampire Slayer*, *True Blood* and *Blade*, the modern vampire is a complicated beast that's as likely to fall in love with you as it is to suck your blood.

Vampire mythology and its visual stereotypes were first defined with the publication of Bram Stoker's *Dracula* in 1897. But while Count Dracula took the starring role, female vampires were also powerful players in Stoker's Gothic classic and played an important role in the evolution of the modern bloodsucker.

The three female vampires that menace Jonathan Harker as he explores Dracula's castle were the first modern take on the female vampire, and were defined not just as predators, but as a dangerous and depraved sexual creatures. The antithesis of chaste Victorian women, Stoker's female vampires were beautiful and flirtatious, using their sensuality to lure victims into a trance-like state. They were also portrayed as being immensely strong and powerful enough to kill vampire hunter Van Helsing's horses, and as being as cruel and inhuman – when Count Dracula gives them a child to feed on, they do so with gusto!

Count Dracula's victims – Jonathan Harker's fiancée, Mina Murray, and her beautiful and vivacious friend, Lucy Weston – also played a vital role by showcasing the fatal attraction female characters feel towards vampires, and defining women's role in vampire fiction both as a source of blood and of pleasure.

Lucy Weston is portrayed as a young woman who fears and desires the vampire, and who gives her blood and body to this sensual creature of the night. But when she dies and is born again – resurrected as a vampire and seductress – she goes against all Victorian sexual stereotypes and lures children and those who desire her to their deaths.

Mina is also courted and bitten by Dracula. During her transformation she slips between human and vampiric consciousness, a state that also allows her to communicate telepathically with Dracula. This allows the dying Mina to

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FROM CINEMATIC MONSTER AND SEXUAL PREDATOR TO HAMMER PIN-UP AND CULT ANTIHERO, VAMPIRES HAVE TAKEN MANY FORMS

PICTURE: CHRIS BELL © SALVATION FILMS 1995

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WHEN COUNT DRACULA GIVES THE FEMALE VAMPIRES A CHILD TO FEED ON, THEY DO SO WITH GUSTO!

PICTURE: CHRIS BELL; MODEL: MARIA © SALVATION FILMS 1995

telepathically track the vampire's movements, enabling Van Helsing to kill Dracula and save Mina from joining the ranks of the undead.

SIXTIES BLOODSUCKERS

From these literary puncture wounds vampire mythology became embedded in our consciousness, and the early days of cinema saw the bloodsucker portrayed as a grotesque monster in FW Murnau's *Nosferatu* (1922), then as Bela Lugosi's slightly camp *Dracula* (1931), through to *Dracula's Daughter* (1936), which was cinema's first take on the female vampire, starring the broodingly sapphic Gloria Holden. So overt were the lesbian overtones in *Dracula's Daughter* that the contemporary film journal, *Bright Lights,* called Holden an "impressive Euro-Butch dyke bloodsucker" whose haunting, luminous eyes are the intoxicating essence of transgressive lesbian power.

The sexual power and predatory nature of the vampire was revolutionised again by Christopher Lee in Hammer's *Dracula* (1958) and by Barbara Steele as the vampire witch in Mario Bava's extraordinarily *Black Sunday* (1960). With these films the vampire's sensual and sexual power was enhanced – and as they arrived at the dawn of the liberated 1960s, they combined bloodletting with oodles of sex.

ENTER THE SLAYER

By the 1980s Hammer had closed down, and Christopher Lee had donned his black cape for the last time. Vampires were also beginning to change; no longer seen as monsters or as a source of fear, they were becoming cool. *The Lost Boys* (1987) made vampires hip, *Bram Stoker's Dracula* (1992) made them hipper still, and Anne Rice's novels and the film *Interview With The Vampire* (1994) transformed bloodsuckers into pin-ups and undead teen idols.

This modern take on the vampire was sexy, fashionable and safe, and audiences soon understood the new stereotypes: the undead soul in torment; the 'bad vampire' who'd kill anyone for blood; the 'good' vampire who'd rather live on rat's blood than kill humans; the stunningly handsome or beautiful vampire with a snappy sense of style and so on.

But just when it seemed as if fiction had explored every vampiric avenue, a diminutive, mousy blonde actress called Sarah Michelle Gellar brought the hero of TV series *Buffy The Vampire Slayer* (1997-2003) screaming to life, and transformed horror clichés into a stream of witty one-liners, fang-sharp dialogue, →

Gothic aesthetics and teenage angst. Overnight, *Buffy The Vampire Slayer* single-handedly reinvented vampire fiction.

Buffy The Vampire Slayer became a worldwide phenomenon, not just as a television series but as a culture-changing event. The series' characters – from Willow to Spike, and from Giles to Buffy herself – became the object of obsessives and scholars alike, and their every utterance and adventure was analysed in pubs and online messageboards as if they were pearls of wisdom from the Gods.

Thanks to *Buffy*, vampires were not just a cultural phenomenon – they became a *part* of our culture. Films such as *Blade* (1998) and *Underworld* (2003) further blurred the lines between fantasy and reality, and inspired people in real life to adopt a 'vampire aesthetic' and live a lifestyle which saw them donning fangs, drinking blood and taking on other trappings of the undead.

AFTER BUFFY

After *Buffy*, vampires continued to evolve in works of fiction, giving birth to a new form of bloodsucker that has mutated into some sort of 'other' human – part Goth, part clubber and part deviant, an entity that doesn't live outside our society but co-exists as a 'parallel' human.

Twilight (2008) tapped into this vein, and sunk its teeth into a collective yearning that our life should be about more than shopping, celebrity tittle-tattle and endless updates on Facebook and Twitter. *Twilight* was like Shakespeare's *Romeo And Juliet* with fangs, or *Buffy* with a sad face. Here our heroine was self-obsessed and permanently aroused, but with a boyfriend who'd rather shove a stake into his heart than have sex with her.

But while *Twilight*'s almost Amish-like attitude towards sex didn't destroy the vampire's mystique, the genre met its nadir in *True Blood* (2008-2014), TV's fusion of true-life wannabe bloodsuckers with actual vampires and lashings of dirty undead sex.

Set in a world where synthetic blood allows vampires to live among us in peace and harmony, *True Blood* brought drama to the action by featuring bloodsuckers who think that mixing with humans rather than eviscerating them is bad news, and want to put their world to rights. Like *Buffy*, *True Blood* redefined the vampire and portrayed bloodsucking as an aspirational lifestyle choice. Today, many fictional vampires are a personification of urban cool; in Jim Jarmusch's *Only Lovers Left Alive* (2014), for example, the icily beautiful Tilda Swinton effortlessly moves from vampire to catwalk chic with a click of her designer heels.

Vampirism in fiction cannot be staked or killed – like the creature itself, it is immortal. Destined to be reinvented and regurgitated forever, the image and style of vampires is ever evolving, and with each incarnation the monster becomes stronger and more real. We no longer fear the vampire because we want to *be* the vampire. With each new film and TV show it feels as if the vampires are feeding us a little of their blood and that, like Mina in Bram Stoker's novel, with each drop we are becoming, if not undead, then at least a little unwell. Ⓑ

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1960S VAMPIRE MOVIES COMBINED GRUESOME BLOODLETTING WITH OODLES OF SEX

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BLACK MIRROR

Horror, violence and black, black comedy… are you ready for *The Guest*? **p85**

20,000 DAYS ON

Part real, part drama, this innovative documentary provides a tantalising glimpse into the mind of Nick Cave

OUT NOW

THIS PARTLY DRAMATISED documentary turns an average day for rock and literary legend Nick Cave into something quite astonishing, as he reflects on the highs, lows and loves of his life.

Kicking off with a delirious montage that splices concert and news footage of Cave's exploits to date, *20,000 Days On Earth* soon cuts to Cave bashing away at his typewriter, his own voiceover telling viewers what he and the film-makers are hoping to achieve with the movie. What follows is an eye-opening, poignant, occasionally hyperreal and humorous account of Cave going about his creative business, with writers / directors Iain Forsyth and Jane Pollard exploring such diverse situations as Cave and his band bashing out the bare bones of a new song, to Cave having a *tête-à-tête* with his shrink about his first encounter with the female form.

In addition to taking us under the skin of one of the most important recording artists of the past 40 years, *20,000 Days On Earth* is a compelling watch because of its incredible editing, which perfectly mirrors the rhythmic and contemplative nature of Cave's lyrical and musical outpourings.

In *Bizarre 217* we hailed *The Man Whose Mind Exploded* as our documentary of the year, but Toby Aimes' excellent film is now going to have to share that accolade with Forsyth and Pollard. How ironic that both movies' protagonists are Brighton residents... there must be something in the water. **Billy Chainsaw**

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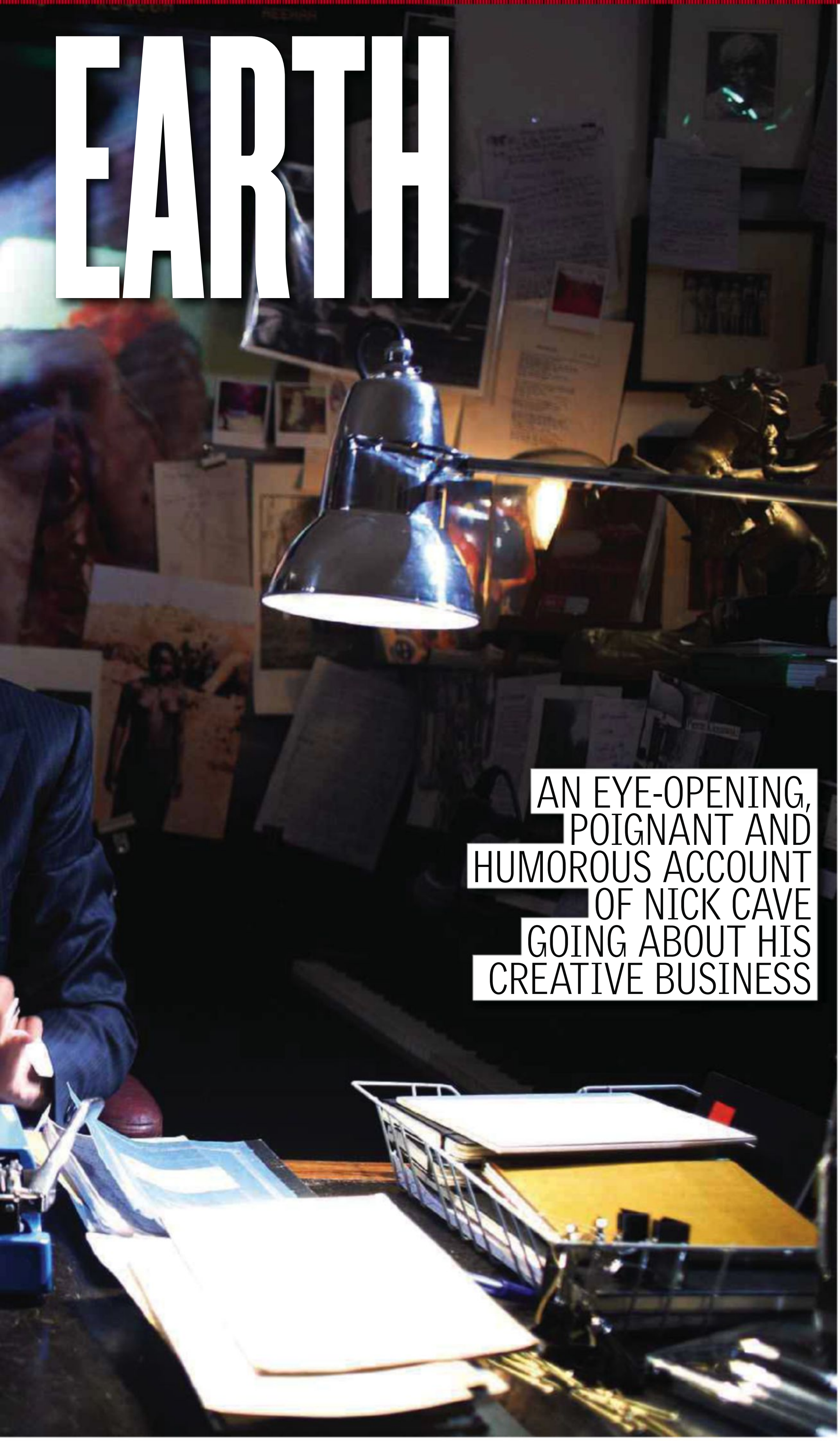

AN EYE-OPENING, POIGNANT AND HUMOROUS ACCOUNT OF NICK CAVE GOING ABOUT HIS CREATIVE BUSINESS

THE GUEST

OUT 5 SEPTEMBER

When a young soldier dies in Afghanistan, his family get an unexpected call from a fellow soldier who claims to have a farewell message from their son. But there's something not quite right about the mystery visitor, and *The Guest* quickly develops into a 1980s-style action flick laden with pitch black humour, aching suspense and a delicious dose of horror.

BLOOD TIES

OUT NOW

This violent tale explores the relationship between two brothers on opposite sides of the law. It opens in 1970 with Chris (Clive Owen) getting out of prison, and his cop brother Frank (Billy Crudup) determined to make him go straight. But while the story is familiar, it's delivered with such conviction and emotional punch that fans of crime flicks will find it hard to resist. **BC**

M

OUT 5 SEPTEMBER

From director Fritz Lang – who also created the sci-fi classic *Metropolis* – *M* is another cinematic masterpiece that blends exceptional performances and stunning visuals to create a tense, moody atmosphere, which is the perfect backdrop for this affecting tale of a 1930s German city at the mercy of a child murderer.

THE BATTERY

Another month, another zombie flick. But this indie effort pushes the undead genre in a new direction…

OUT NOW

THIS MOODY INDIE ZOMBIE FLICK throws every undead cliché out the window, and delivers a fresh new spin on an increasingly hackneyed genre.

The Battery wastes no time hurling viewers into the action, and opens with two guys roaming the New England backwoods, searching for shelter in a world overrun by the living dead. Apart from the fact both survivors are former sportsmen, they're like chalk and cheese: Ben (played by writer / director, Jeremy Gardner), is fucked off at the world and uses a baseball bat to decimate every meatbag he encounters, while Mickey (Adam Cronheim) is a pacifist who dreams of finding a zombie-free haven.

Gardner's exploration of how the mismatched protagonists are forced to rely on each other in such unusual circumstances makes *The Battery* a riveting watch. Delivering the action at a slow-burning, melancholic pace, Gardner explores the unrelenting isolation, fear and sexual frustration that the duo experience during their journey – the latter of which is illustrated by one of the most perverse sequences in zombie film history.

Gardener's direction is all about employing restraint to ratchet up the tension – nothing is rushed, there are no superfluous action sequences, and the strength of the performances alone keeps this entertaining horror ticking towards its bitter end.

Ultimately, *The Battery* is a killer directorial debut that marks Gardner as a talent to cherish. **Billy Chainsaw**

UNDER THE SKIN

OUT NOW

The weirdest movie of the year sees Scarlett Johansson seducing Scottish men and taking them back to her place, where they become lost in an abyss of alien liquid. But eventually Johansson's cunning extraterrestrial deviates from her plan, curious to find out more about human pleasures of the flesh. *Under The Skin* is a beautifully shot thriller that gets more unsettling as the story unfolds. **BC**

THE RAID 2

OUT NOW

While the original *Raid* remains one of *Bizarre*'s favourite martial arts movies, this explosive sequel ups the ante in every respect. Faster action and bigger set-pieces make *The Raid 2* an exhilarating experience, which confidently transforms cinematic ultra-violence into an art form.

ALIEN ABDUCTION

OUT NOW

Yet another found-footage horror – won't they *ever* stop? – *Alien Abduction* follows a suburban family as they visit the mountains of North Carolina and get menaced by extraterrestrials. But while the film is clichéd, generic and won't leave you quaking with fear, the action is delivered at a brisk pace and the film-makers aren't afraid to reveal their off-world villains.

REAL **HORROR** SHOW!

BILLY CHAINSAW

All the latest news from *Bizarre*'s free film club, CUT!

THIS MONTH: **WEREWOLF RISING**

"CUT! is the *Bizarre* film club that I have organised and hosted for the past four years in the allegedly haunted confines of London's Horse Hospital, which has a reputation as the Big Smoke's creepiest venue!

"We don't screen soppy romcoms or boring documentaries at CUT! Instead, we present a stupefying selection of the most disturbing, weird, terrifying and ultra-violent movies doing the rounds, each an exclusive preview of a yet-to-be released (either theatrically or on DVD / Blu-ray) movie. And even though the screening is completely free, we also throw in a free drink (alcoholic or otherwise) to down while you watch, and all visitors are entered into a prize draw to bag a handful of DVDs.

"At July's event we popped CUT!'s lycanthrope cherry with *Werewolf Rising*. This throat-rippingly ferocious fright ride focuses on Emma (*Humans Versus Zombies*' Melissa Carnell), a country girl who once turned her back on the mountains of Arkansas to experience the bright lights of the big city. When Emma returns to the rural backwoods where she was born, she's become a recovering alcoholic and is in need of some solitude and peace. Naturally, things don't go to plan, and she ends up having to deal with a sinister and dangerous threat – a slavering, bloodthirsty werewolf.

"Reflective of its rural setting, writer / director BC Furtney delivers a slow-paced affair with more twists and turns than a bowl of spaghetti. Rather than shoehorning dramatic set pieces into the story, the director allows the key characters' back-stories to propel the plot, and as their paths cross the tension rises, and the mystery deepens regarding the secret identity of the shape-shifting beast.

"As with all horror flicks, *Werewolf Rising* would have been a disaster if the monster was crap – but there's no juddery, obviously CGI nonsense to take you out of the moment here. Instead, *Werewolf Rising* is a killer example of an old school creature feature where a bloke in a furry suit is responsible for all the flesh-ripping and blood-spilling, in turn bringing a visceral edge to the carnage.

"As low budget fright fare goes, *Werewolf Rising* is chock-full of nastiness for fright fans to sink their teeth into. And judging by the vocal reactions the film received from the CUT! audience during our exclusive screening, it's sure to be a howling success."

Werewolf Rising *will be released on DVD ON 8 September*

IF YOU LIKE **WEREWOLF RISING** YOU MIGHT LIKE **THE HOWLING** *(1981)*

Following her run-in with a psychotic killer, a TV newscaster (*The Lords Of Salem*'s Dee Wallace) seeks solace at a secluded retreat. Unfortunately, rather than conquering the demons that haunt her, she runs into a whole pack more. Directed by Joe Dante of *Gremlins* fame, *The Howling* is one of the most horrifying, inventive and entertaining werewolf flicks ever made, and far superior to *An American Werewolf In London*.

The Howling

WHO'S THIS?

Billy Chainsaw is *Bizarre*'s Film And DVD Editor, and he also runs our regular FREE film club in London, CUT! (cast your eyes right to see what sick treats Billy has in store at the next screening).

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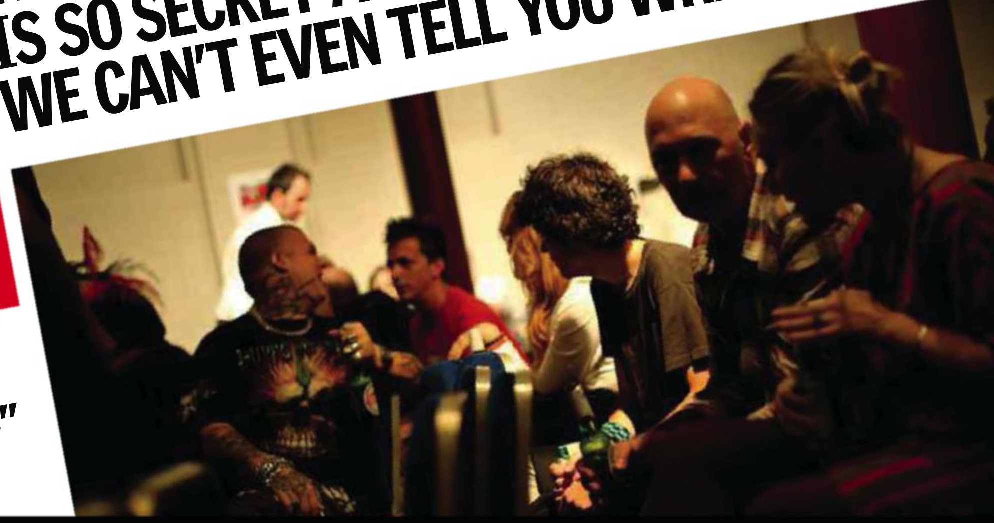
THIS MONTH'S FEATURE PRESENTATION IS SO SECRET AND SO SPECIAL THAT WE CAN'T EVEN TELL YOU WHAT IT IS!

HOSTED BY
BILLY CHAINSAW
***BIZARRE* FILM EDITOR**

"COME ON DOWN AND MEET OTHER HORROR FIENDS AND GOREHOUNDS, IF YOU DARE!"



SEE *BIZARRE*'S FACEBOOK PAGE FOR MORE DETAILS

KING 810

The loudest and most dangerous thing to emerge from America's notorious murder capital since, er, gun crime (but obviously more welcome)…

Q&A DAVID GUNN, FRONT MAN

You guys are tipped to be big in the world of metal. Any pressure?
We don't pay attention to outside expectation or circumstantial shit. Our personal goals are the only thing we're hoping to satisfy. The pressure we put on ourselves is way more intense than anything from Roadrunner or anyone else. But, at the same time, it's exciting that people from all over the world are finally acknowledging what we've been doing for years.

Your hometown of Flint, Michigan, has been dubbed 'the murder capital of US' and 'the most dangerous city in America'. How has living there impacted on your music?
It's played a massive role in everything we do. Everything that flows into us is filtered through our city first, then it's passed on to us, and we're some kind of conduit or catalyst whereby music is created. Environments play a big role in moulding people. It's obvious to lots of people where we're from, even when we're touching on subjects that don't have anything to do with violence or anger. Flint is present in everything we do and in everything we are.

Is the city as violent as it's made out to be?
It used to be a city with lots of factories, lots of jobs and lots of opportunities. But, over time, many of the big companies pulled out and moved away, so Flint has become poor and broken. It's not a big city; there are less than 100,000 people there. It has colleges, but it doesn't have a mayor, a substantial civic budget or a decent police force. It's poor and totally infested with crime.

How much crime have you seen first-hand in Flint?
I've seen robberies, shootings and stabbings every day since I was a kid. I've seen people get killed. I see bodies every day, every week. Flint is a small town, and it doesn't have distinct areas or districts like a big city. It's six miles from one end to the other, and it doesn't matter who you are – you're going to run into shit at some point. But after 20 years it doesn't affect you any more. You become desensitised.

Is it a challenge to survive there?
If you live here, you can try and stay away from the crime and go elsewhere. But we don't and we're still here. Flint is where I live and it's where I'm staying. When you've been raised in Flint, there's

MEMOIRS OF A MURDERER

OUT NOW

'Uncomfortably bleak' best describes this debut offering from Flint's KING 810 – Slipknot soundalikes who've been dubbed record label Roadrunner's most thrilling signing since, er, Slipknot. Interlacing hard, violent riffs with eerie spoken word interludes, the album documents the realities of life in the band's notorious hometown, delivered with the intensity of a serial killer's prison confessional.

PICTURE: JEREMY DEPUTAT

"I SEE DEAD BODIES EVERY DAY, EVERY WEEK"

something different about you. You have a heightened sensitivity and awareness about the environment around you. You can sense aggression and fear – it's a survival strategy. Bad things are going to happen to you when you're in this town. Sometimes they're avoidable, sometimes they're not.

How autobiographical is the album?
It's a first-person account of what I've seen and done. It's not sensationalised or glamorised at all. It's exactly what it is.

Is it intended to alert others to problems in Flint?
I'm not one to alert the authorities to social problems, but the album does have a kind of lamenting, confessional or purging quality to it. It's called *Memoirs Of A Murderer*, and that's what it is. It's a document of what's going on in Flint. But if someone wants to do something about it, that's their business.

You were recently in the press for having armed gunmen on stage with you at a festival show in Columbus. Is that a regular thing?
We want to convey our message visually as well as sonically. You've heard what our town's like, you've heard what we sound like, and you've heard what we've got to say. So now we want to show you what Flint *looks* like. Any music video or live stage performance has got to run parallel with what's on the record. And we also wanted to add a visual element to our live performances. I don't think enough people in our genre do that. They show up and play, and then leave. But when you perform it's another facet of the art that you create.

Have you encountered any problems with festival organisers because of your guns?
Not so far, but we couldn't fly to the UK with them. There's a different gun policy in the US, and that's another reason why we're doing it. We're from the US and guns are part of our culture.

To underline your fervent following, some of your fans have been having your logo carved into their skin…
Yeah, I've seen a giant 'K' logo cut into someone's leg. I've even seen the 'King' logo burned into people. People get band tattoos all the time, but this is taking it to the next level. It parallels everything the band stands for. We're more than a band – we represent a lifestyle. We're not some dozen-song record that you go out and buy, listen to and then throw away. We're more palpable than that. **Stephen Daultrey**

CORRUPT MORAL ALTAR
MECHANICAL TIDES

OUT NOW

As if KING 810 weren't enough anger for you in a single issue, along comes Liverpool's Corrupt Moral Altar; a ferocious mob of musical rebels that the press blurb describes as, er, "angry". Lyrically, the band wage war on capitalist spoils and social inequality, while sonically reminding us of a punky version of early Entombed. That's a fine recommendation right there, yeah?

THE TIGER LILLIES
A DREAM TURNS SOUR

OUT NOW

You won't have seen this coming, but the 35th (!) outing from these Brechtian punk nuts catches them crooning about WAR. Yeah, those tragic events where people shoot each other and millions die. In this case, *ADTS* transforms a collection of WW1 poems into a series of irate, gypsy-cabaret rants that still manage to be infused with the trio's sharp wit.

CANNIBAL CORPSE
A SKELETAL DOMAIN

OUT 16 SEPTEMBER

It used to be that the most curious thing about a new Cannibal Corpse album was discovering what demented song titles the freaky fucks had dared spew up. Now the grisly novelty factor has been largely dispensed in favour of churning out killer cuts of prime death metal. The most grisly title on their ace 13th album is 'Icepick Lobotomy', which is still pretty nasty when you think about it.

VAMPILLIA
SOME NIGHTMARES TAKE YOU AURORA RAINBOW DARKNESS

OUT NOW

Japan's oddball Vampillia make an astonishing racket that, in crudest terms, is a cross between hipster black metal, J-pop and alt.jazz stalwarts Cinematic Orchestra. The band describe themselves as a "brutal orchestra". Whether they're being beautiful with evocative string passages, or unleashing unholy noize-terror, they never fail to captivate.

THE SICK ROSE

DISEASE AND THE ART OF MEDICAL ILLUSTRATION

Gruesome medical drawings from the 19th century

RICHARD BARNETT

OUT NOW

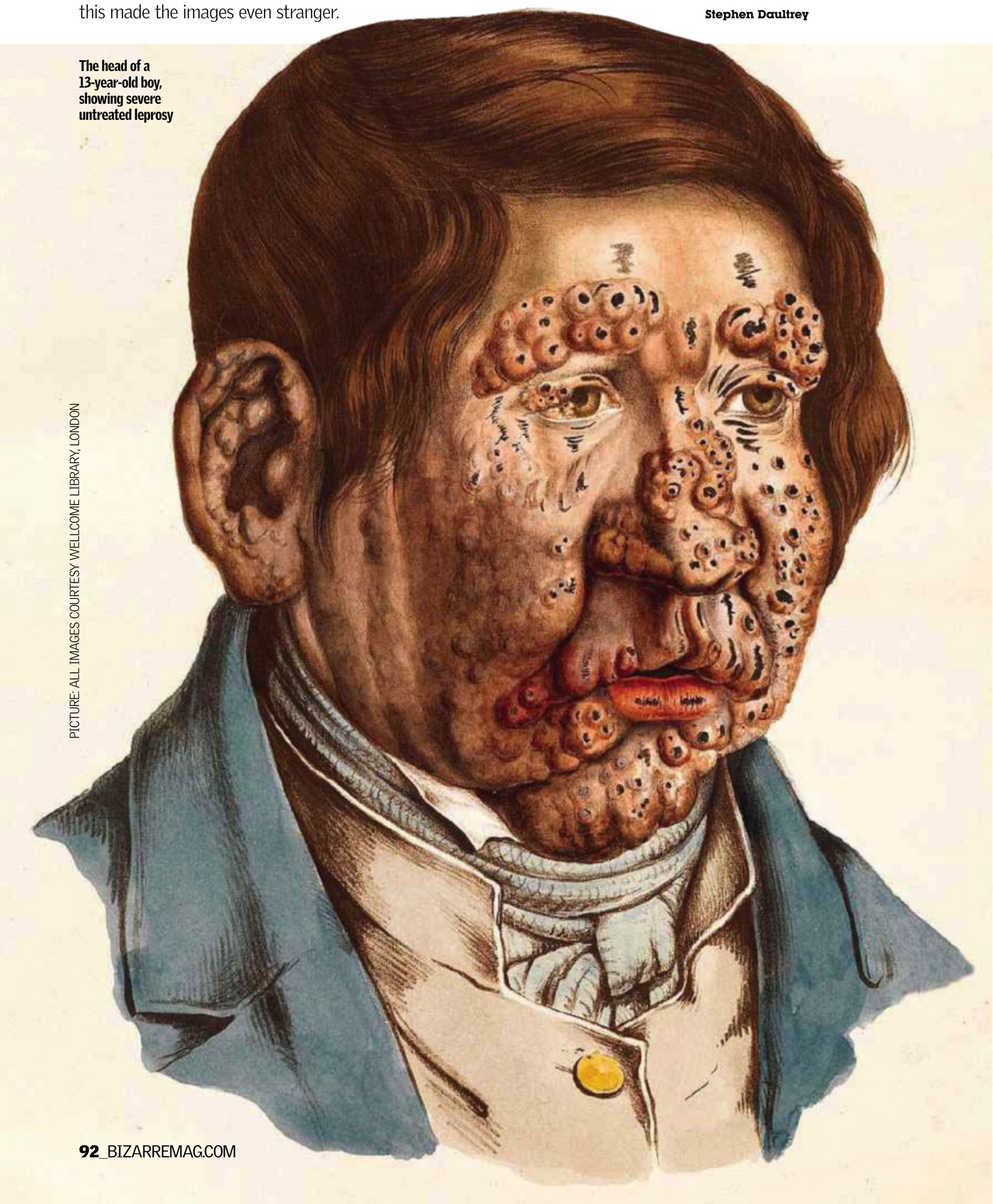
BEFORE SOMEONE invented the Panasonic Lumix GF5 and other such costly contraptions, people had to use pen and ink to create visual references. For boffins working in the medical profession, that meant textbooks were filled with drawings rather than HD snaps. But, weirdly, this made the images even stranger.

The intriguingly titled *Sick Rose* is a collection of some 350 illustrations from 19th century medical books, which show off a variety of 'orrid ailments from a period when disease and epidemics were rife, predominately caused by rapidly growing populations, primitive factories and iffy hygiene.

But creating pics of these unsightly ailments was no stroll in the park. Hospitals didn't just give any old Herbert a paintbrush and say, "Off you go, son, paint a portrait of this poor old dear suffering from pemphigus foliaceus." Instead, medical illustrations were dependent on a physician or surgeon securing and preparing a relevant supply of body parts. A draughtsman would then knock out drawings of the specimens, and an engraver would polish off the job on woodblocks or copper plates.

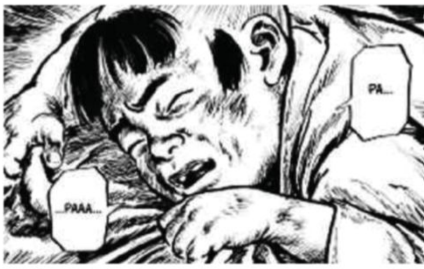
The Sick Rose presents a curious insight into 19th century medicine, reproducing unsightly skin conditions and venereal diseases on luxurious matte paper. And as the commentary was penned by a renowned medical historian, it's also a fascinating historical read. But we advise you steer clear of pages 206-207 if you want to hold down your lunch...

Stephen Daultrey



The head of a 13-year-old boy, showing severe untreated leprosy

PICTURE: ALL IMAGES COURTESY WELLCOME LIBRARY, LONDON



NEW LONE WOLF AND CUB: VOLUME 1

KAZUO KOIKE & HIDEKI MORI

OUT NOW

Lone Wolf And Club is a celebrated manga series that spawned numerous screen adaptations in Japan. In this *loooooong*-awaited sequel, which continues where the original left off, a newly-orphaned boy hooks up with a burly samurai nutter for sword-swinging adventures across historical Japan. The good news is that you don't need to have read the original tale in order to be instantly sucked in, as the book's fine intro fills you in on everything you need to know.

TO END ALL WARS

JONATHON CLODE & JOHN STUART CLARK

OUT NOW

Unintentionally tying in nicely with the new Tiger Lillies album (reviewed on p91) and our war crimes feature (p57), this omnibus sees 27 tales, myths and accounts from World War I reborn in graphic novel form, courtesy of a myriad of top writers and artists. Proceeds from the sale of the book are going to Médecins Sans Frontières, a charity that helps victims of armed conflicts, epidemics and other disasters, which is reason enough to invest in this collection of poignant tales.

LOVE AND SEX CROSSWORDS

NOVELCROSSWORDS.COM

OUT NOW

The only time this *Bizarre* writer has ever done crosswords in his life was with his gran when he was aged between five and 12, and in recent years with his elderly parents. No doubt his folks would have secretly loved to dip their false gnashers into this collection of promiscuous word puzzles, with answers and clues that range from the scientific to cheeky ribaldry. Personally, we'd be more inclined to watch *Countdown* in our latex pants. But, hey, that's just us...

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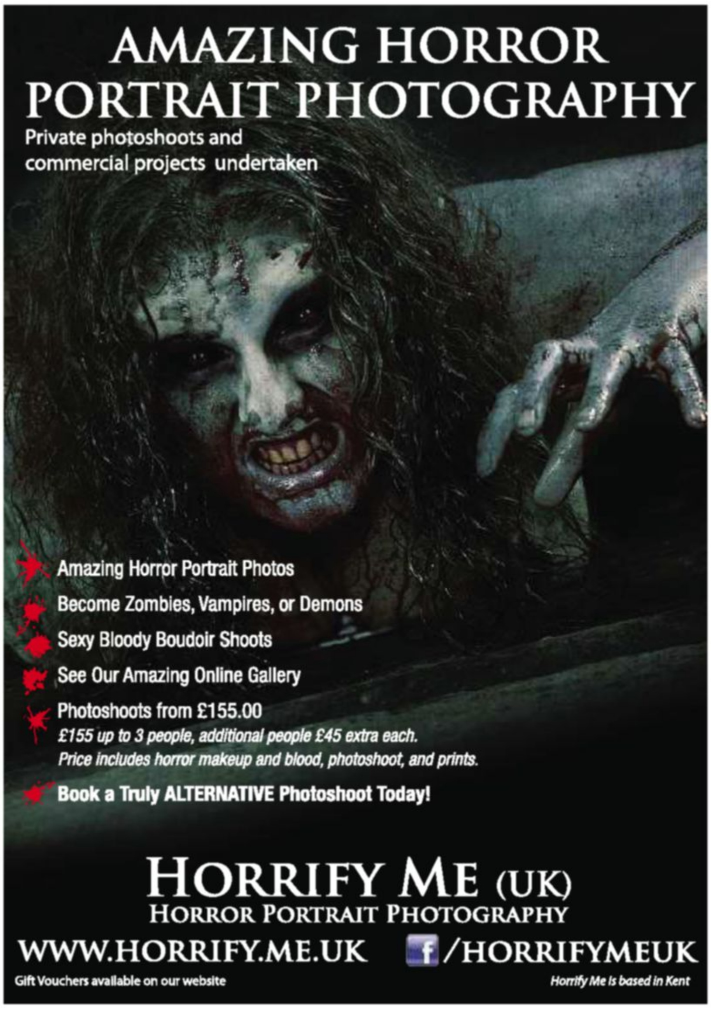

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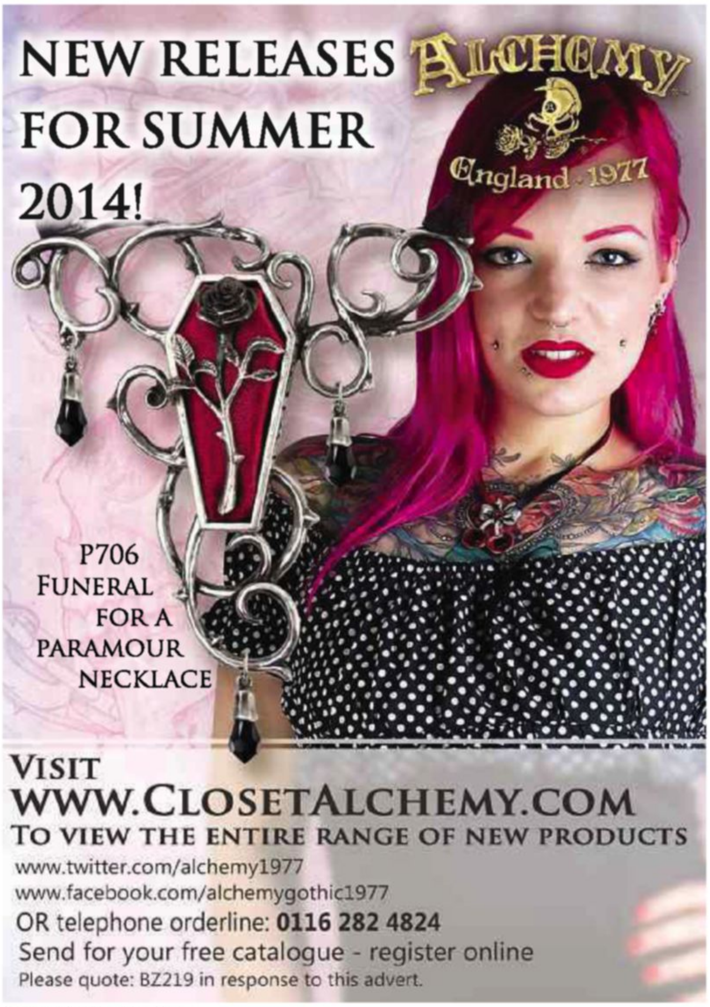
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